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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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Although this was never intended to be a mystery magazine, it seems to be taking on some of the aspects of one, as we unearth the old patterns. The French Designs featured on pages 44 and 45, so generously contributed by Mrs. Caciha von Kriegsfeld, of 3717 Blansham Ave., Brookfield, Illinois, came with absolutely no instructions for their use. We know only that they are French and from before World War I. As a creative needlewoman, you will of course realize that they are adaptable to cross-stitch or filet crochet, but we are hoping that someone will be able to shed light on their original use.

A "Drawn-In Rug" may sound a bit mysterious, too, but the mystery is only in the name. If you read the article on page 42, you'll realize that we're talking about the familiar hooked rug. We like to bring you these early descriptions because it's such a fascinating (and painless) way to absorb a bit of history. Much to our delight, we're discovering that a number of our readers are young women, eager to learn the old time skills. We welcome them, because they will become our torchbearers, a link to future generations. With their needs in mind, we have included such articles as "Crochet for Beginners" and "The Seamy Side of Dressmaking", both of which give clear instructions for timeless basics.

Equally timeless, it seems, is the Butterfly motif, a perennial favorite. It is interesting to note how fashions in design motifs come and go. All the modern magazines have been featuring owls and mushrooms lately. Back in the thirties, it was Scottie dogs that were used to decorate everything in sight, and we'll bring you some of those in the next issue. The Cockatoo (page 32) enjoyed its own period of popularity, and if there's any particular motif that evokes fond memories for you, please let us know, and we'll see if we can't produce it.

Best wishes from your editor,

Barbara Hall Pedersen

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Gifts for Baby

*Now, what shall I make for the baby?
Something dainty and fine,
Embroidered with knots of ribbon,
With rosebud and trailing vine?*

*Or something warm and cozy—
A jacket, or like of that?
A gay hooked rug to play on,
With a bowl of milk for the cat?*

*A pad, a dress, or a pillow?
A cover for carriage or crib?
A fragrant sachet, or a towel?
Or a decorative bib?*

*Yet nothing my needle can fashion
For you, you adorable elf,
Could ever be lovely, or precious,
Or sweet as your own blessed self!*

Constance Vivian Frazier



BABY GOWNS OF LONG AGO

by Betty Rooker Thornton

In days gone by an expectant mother could not go to a department store to buy the items she would need for her baby. That convenience simply did not exist. But the mother of yesteryear did have her compensations. She spent the long days and months of waiting by handmaking a layette for her little one.

Her choice of items to make depended, to a large extent, on the predicted time of arrival of the baby. If he were expected in the cooler parts of the year, the mother would knit and crochet shawls, blankets, and booties. A baby expected in the summer months would require saques and dresses made of lawn or batiste. But winter or summer, every baby required two types of indispensable articles in his wardrobe - diapers and gowns.

Making diapers posed no problem for the mother. Soft fabric was cut in squares of the proper size (usually 27" by 27") and finished with a narrow hem made by hand or machine.

Gowns were simple to make also - but much more fun. They were made of lightweight flannel or batiste, cut long to keep tiny toes warm, and were opened down the back for ease

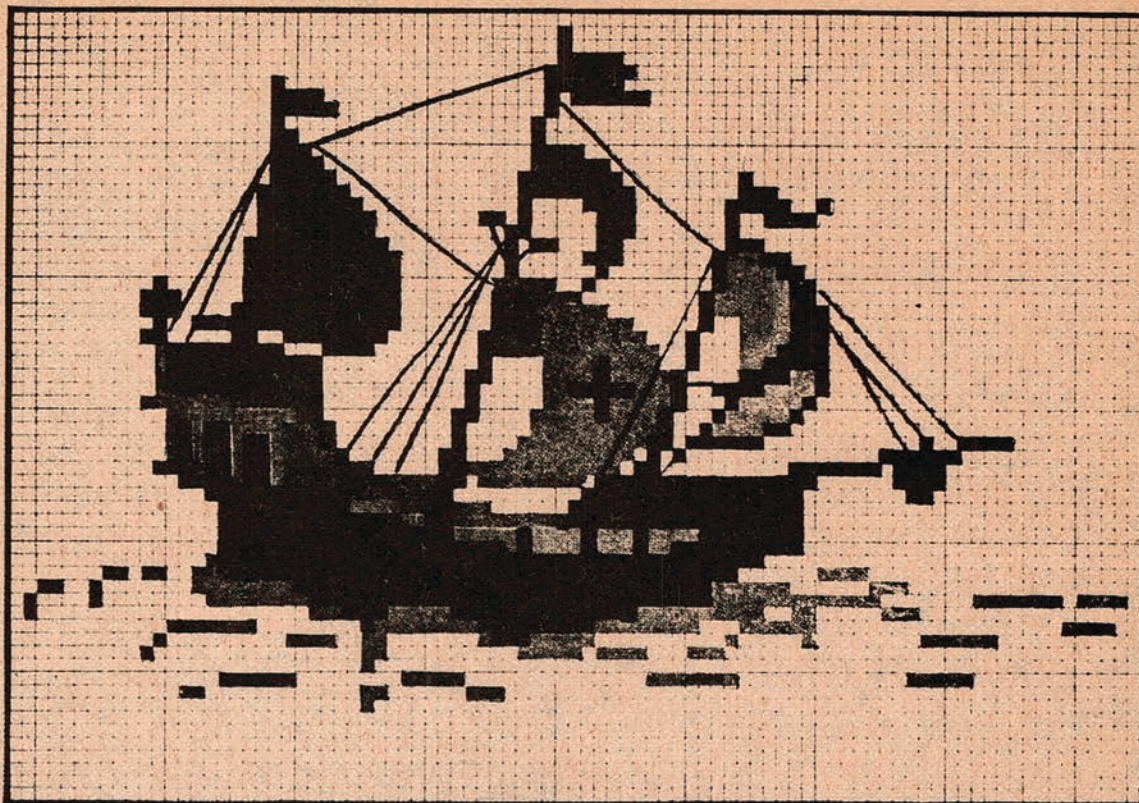
in dressing the baby. Each gown was carefully cut and sewn with tiny French enclosed seams (a modern mother could use her sewing machine here). Then it was finished on all edges with tiny shell crochet. At the neck small buttonholes were made and buttons were sewn under them. Sometimes the sleeves would be gathered with narrow elastic. When the gown was completed, it was washed, pressed and put aside to await the arrival of its owner.

To make the gown described above, you will need one and one-half yards of flannel or batiste in white or a color or print, one ball of matching rayon Cro-Sheen thread, a size 8 crochet hook, and three small buttons.

1. Enlarge the pattern in Figure 1.
2. Fold fabric in half lengthwise (selvages together). Fold crosswise so that you have four selvages together. Place pattern on fabric as

Continued on page 7





Spanish Galleon of the Fifteenth Century

SHIPS OF FOUR CENTURIES (for Cross-Stitch)

In many homes the "nautical room" is dividing interest and honors with the "colonial room". Realizing this, and recognizing also the almost universal favor accorded cross-stitch embroidery, a luncheon set has been planned which will employ this simple, dignified stitchery in the development of a design sure to rejoice the heart and delight the eyes of every needleworker in the land - or on the sea, for that matter. The coloring is harmonious; the ships are as true to life as possible in form, and the work is fascinatingly easy.

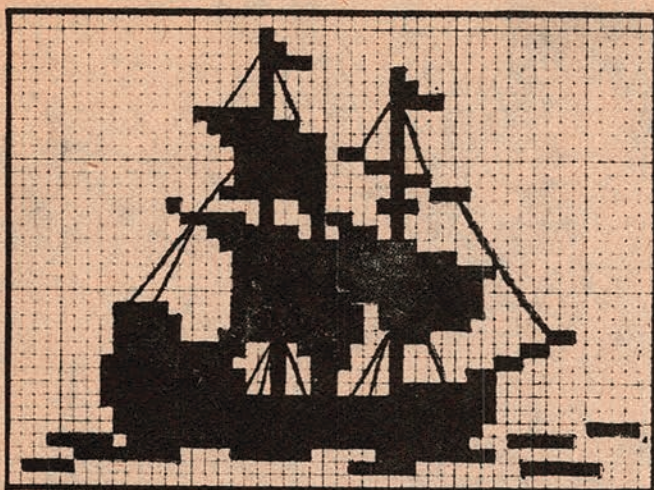
The technique of cross-stitch is so well understood that there seems little or nothing more to say of it. We must always remember that the crossing stitches lie in the same direction; this may be called the "rule of cross-stitch", which is

never to be disregarded. The first half of the cross may slant either to right or left, as is most convenient; many prefer to start a line of stitches at the left and work toward the right, then, returning, cross these stitches with the upper or second thread, which will slant to the left. As the work is begun, however, it must be continued if one wishes to get perfect results. Again, where various colors are used, one may be put in at a time, or there may be several needles, each threaded with its own color, all carried along and one dropped as another is picked up. A worker should choose the method which she finds easiest for her and which works best with the design she is carrying out.

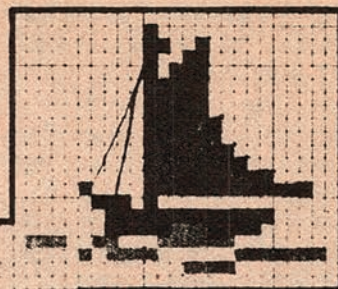
So much for cross-stitch embroidery as a whole. Now for a little explanation of the designs arranged

for our luncheon-set and their working. Each little check represents one cross-stitch; and we have only to put in the colors of our choice as designated by the blocked-in or solid portion of the design, leaving the background clear. Could anything simpler or more delightful to do be imagined? There is no possibility of "going wrong", so long as care is exercised in following the chart and observing the rule of stitch-direction.

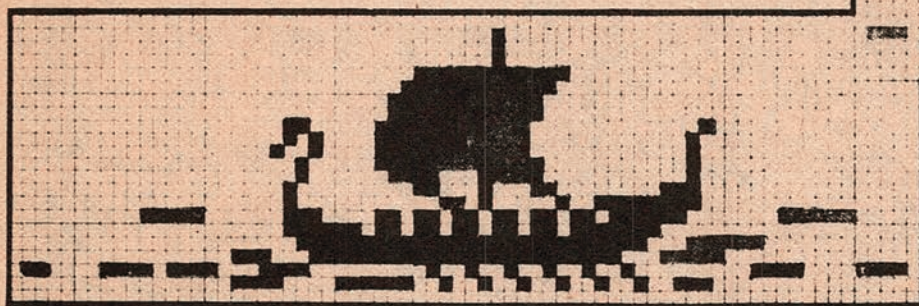
The designs pictured were intended to have twelve stitches to the inch, hence - if Penelope or cross-stitch canvas is used for working over - this should have the same number of threads or meshes. Cut a piece of this slightly larger than the design you are to copy, baste it evenly in place on the linen and take the stitches between the threads,



Seventeenth Century Vessel, The Mayflower



Catboat of the
Twentieth Century



Ninth Century Viking Galley

being careful not to catch into them as you work; then, when the design is finished, pull out the threads one by one, leaving the embroidery on the fabric itself. Many workers like better to use for the foundation, a linen of even weave, and count the threads, really a very easy matter after the start is made. In either case, it will be seen that any design can be made to work out larger or smaller by using canvas having more or less meshes to the inch, or by varying the number of threads crossed by the stitches. A little experimenting will show exactly what to do and how.

First, for the ends of a runner - for the table or sideboard, as preferred - we have a wonderful Spanish galleon, of the fifteenth century, one of the large merchant vessels which every year brought to Spain the

gold, silver and other wealth contributed - whether willingly cannot be stated definitely - by its colonies in the New World. Veritable treasure-ships they were, and sometimes because of the riches they carried, were named "golden galleons"; they carried guns, as well, but being heavy and unwieldy they frequently fell an easy prey to pirates and privateers that roamed the high seas in quest of plunder and prizes.

The luncheon set itself is of the favorite three-in-one order, simple, and serviceable. On each side of the eighteen inch centerpiece - which may be larger, if desired, is featured that stanch little vessel of the seventeenth century, which brought to our shores the handful of brave men and women to whom we owe so much. Of course we all know the "Mayflower" by heart, and adore it, and here it is

in all its pristine glory, as fresh and bright as it may have been before it battled with the storms and waves of ocean. You will find any amount of pride and pleasure in transferring the trim little craft - multiplied by four - to your centerpiece, making sure it is in the same position on each side, the hull toward the edge or hem.

The Viking galley which, manned by piratical Northmen, infested the seas during the ninth century, hasn't so pleasant a reputation, surely; but it does make a fascinating decoration for the place mat or service doily. We have all learned to appreciate "old-timey" things in these later days, and this design savors strongly enough of antiquity to satisfy the most exacting. Perhaps a bit of ancient history may be of inter-

Continued on next page

SHIPS OF FOUR CENTURIES FOR CROSS-STITCH

Continued from preceding page

est, especially to those who think - as many do - that the Viking belonged to a kingly race. The name is not connected with "king" in any way, but is derived from the Scandinavian word vik, meaning a bay; and this particular class of ocean marauders were so-named because their galleys did not put out from the harbor, as did the king's ships, but from the bay. The design is to be placed as pictured, at the upper part of the doily, leaving space for the china and silver or luncheon service below.

These place mats are usually twelve by eighteen inches, or a trifle less in size, and the napkins may be fifteen inches square.

The saucy little cat-boat is placed either at center of one side, or evenly in the corner - not across it - of the napkin.

All edges may be finished with hemstitched hems or - and this is a very simple and attractive method - turn the hems to the right side, baste them evenly, and fasten with fine, spaced buttonholing, using two threads of the stranded cotton in either color; the pale green of the waves will be very lovely for this. Or, instead of the buttonholing one may use any of the simple, familiar running or outline-stitches to hold the hem, and the light green may be whipped with a darker shade, if liked. The width of hems is a matter to be decided by the worker; one and one-half inches will be good for the scarf-ends, three-fourths inch for centerpiece and doilies, and three-eighths inch for the napkins, the various designs to be placed about the width of the hem above it.

As suggested, either of the motifs may be used separately in numerous ways, increased or diminished in size, or exactly as given; and the page will prove a joy to all interested in "the ship that goes a-sailing." It must be remembered, however, that in first-class cross-stitch embroidery, the thread is always adjusted to the size of the stitch. When there are to be twelve stitches to the inch, three threads of the stranded cotton give about the right effect. Here, again, a little experimenting will be of value, if one wishes to enlarge a design or make it smaller, as can be so easily done.



Smart Summer Toilettes

Summer Costumes from 1912

The two outfits shown are from an April 1912 issue of *Modern Priscilla*. "A Pretty Costume" on the left could be made in silk but "is particularly desirable for linen, or other wash materials, ornamented with embroidery." It featured "wide revers" (lapels) and a "fashionable

panel" both front and back. "Smart Suit Coat" on the right "offers a good suggestion for a pongee or linen suit. Both coat and skirt embody many of the latest fashion features." The embroidery designs shown on the dress, suit and hat could be purchased separately.

BABY GOWNS OF LONG AGO

Continued from page 3

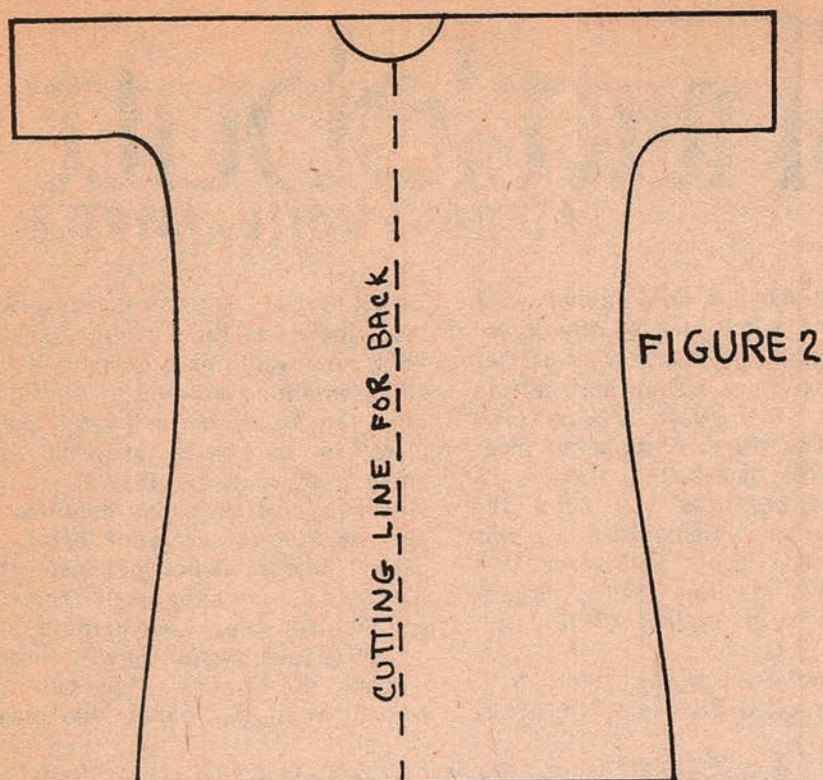


FIGURE 2

shown in Figure 1. Cut all four thicknesses at one time.

3. Cut center back apart as shown in Figure 2.

4. Lower front neck edge by cutting away $\frac{1}{2}$ " as shown in Figure 3.

5. Join underarm seams either by hand or machine.

6. Starting a lower edge of gown, make edging in the following way. Make loop on crochet thread. Push hook through the fabric about $\frac{1}{4}$ " from lower edge of garment. Make three single crochets in this hole folding the hem smoothly. Make another hole $\frac{1}{8}$ " away and fill with three single crochets. Continue all the way around back edges, neck, and hem of garment. See detail in Figure 4. Tie thread to the beginning stitch and break off. Crochet edging around each sleeve in the same manner.

7. If desired, stitch a 4" piece of narrow elastic 1" from lower edge of sleeve to gather sleeve slightly.

8. Work three hand or machine made buttonholes on the left side of the neck opening. Sew buttons on the right side to correspond.

CROSSWISE DOUBLE FOLD

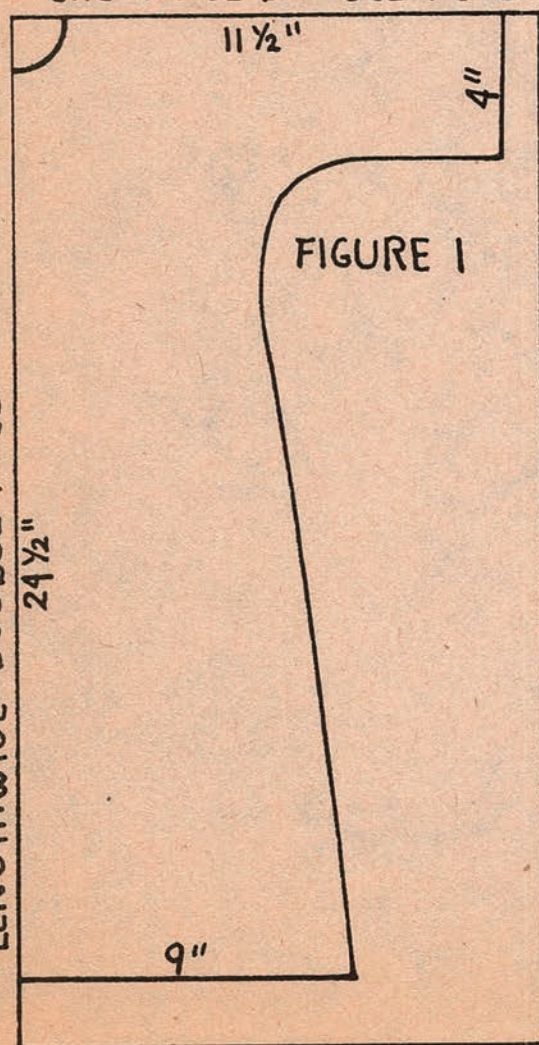


FIGURE 1

FOUR SELVAGES TOGETHER

LENGTHWISE DOUBLE FOLD



FIGURE 3



FIGURE 4



Shuttlebutt

TATTING WITH MYRTLE

like pincushions and sachets. She says she winds her shuttle three-fourths full, and then strings her beads on this. I find that tatting beads from the ball thread, works very well, while tatting beads from the shuttle thread, is a little more difficult, but it is well worth the effort for small items. Margaret tats doilies and chair backs for doll furniture. She uses sewing thread, which results in lovely filmy articles.

Winfred Borden of Oneonta N.Y. learned to tat from her fifth grade

school teacher. She has won several blue ribbons at their county fair. I think now would be a good time to start something with this in mind. In most fair books there is an "open class" for an article not listed. An entry that would be different, and would receive favorable comment, and would most certainly bring a prize, is this tatted bouquet of spring flowers. In making your spring bouquet, you might keep in mind the Japanese idea of starting with three heights of flowers, representing heaven, man, and earth. You may

We all anxiously await the arrival of the first spring flowers. I am apt to go out and poke around in the melting snow to find the first delicate shoots of the crocus peeping through. At our high elevation, spring flowers are a little late appearing. Our first crocuses bloom about April 21st. Two years ago, on May 17th, we awakened to see blooming daffodils sticking their heads through a bank of snow. The budding trees were weighted down with snow, giving the landscape a very weird appearance. We hastened out with our cameras to get colored shots of this unbelievable event.

I hope you will enjoy tatting these spring flowers. You may encounter shortages of crochet cottons, as there seems to be a shortage of most everything these days. I wonder how many of you had to substitute something for fruit jars and can lids, in your canning, last summer. I made use of peanut butter and jelly glasses for preserves and pickles, which helped in taking care of some of our vegetables and fruit. We may yet have to go back to the old method of drying our fruits and vegetables!

From my letters, I learn that "flea markets" are good places to find old Needlecraft magazines, which often contain lovely tatted patterns. Tatting shuttles have been found there as well. Margaret Prairie, from New Jersey, has been a worker with beads; she now says that tatting with beads opens up many ideas,



then place all other flowers at the same heights.

A college gentleman from Missouri, who tatts for a pastime says that his most outstanding accomplishment was the adaptation of a tatted collar, into a vanity set. The tatted collar was taken from a Tower Press publication (No.P-490). He joined the collar into a circle, and found a way to make it larger. He added linen centers which resulted in a truly beautiful set.

Some of our readers are having difficulty making the twisted tatting which was given in one of the snowflakes, mentioned in an earlier issue. The "2 sets of 3-3 stitches" are made by tatting the first half of the double stitch 3 times, then tatting the last half of the double stitch 3 times. Then repeat the same procedure. If you do not care for, or cannot make the twisted stitch, you may substitute 3 double stitches for each set of 3-3 stitches.

Tatting with metallic yarn, or cord, is becoming very popular for jewelry. I find that the lame metallic yarn tats much more easily than most of the metallic cords. It is difficult to obtain, now, and is most likely one of the many shortages.

I am enjoying your letters and your interest in tatting. Keep your letters coming, and please include your S.A.S.E.

SPRING BOUQUET

Materials: 24 12-inch No.18 dark green bare wire; 18 double-end stamens; 15 yds. lavender, 30 yds. white; 25 yds. yellow; 25 yds. blue; 25 yds. pink and 20 yds. dark green crochet cotton, (all size 30); Elmer's glue; Sugar starch.

Single Daffodil: With white on shuttle and ball, make r of (3 d,p) 6 times, cl r. Draw thread into last p; ch sp, 6 d, j in next p. Make sp, rw, ch back 7 d, j in sp, make sp, rw, ch back 7 d, j in sp, make sp, rw. Repeat in like manner, to 8 d, and 9 d, then decrease to 8 d, 7 d, 6 d, 5 d, 4 d, 3 d. Tie and cut. Make 5 more petals the same, joining first ch to first ch of preceding petal.

Stand-up Center: With yellow on shuttle and ball; - j in p of center r, (ch 6 d, j in next p) 6 times, -- (Ch 7 d, j between joining) 6 times. Repeat from -- 4 more times.

7th Rnd: (Ch 4 d, p, 4 d, j between joining) 6 times.



8th Rnd: (Ch 6 d, j in p, 6 d, j between joinings) 6 times, tie and cut. Make 5 or 6 single daffodils, varying the stand-up centers, by leaving off the last 2 rows of one or two. A few jonquils may be made, by simply leaving off 6 rows of the stand-up center. The daffodils may be made with a mixture of whites and yellows. Tie daffodils from centers to wire stems and make solid with Elmer's glue. Glue with sugar starch, and shape.

Crocus: Make 3 of lavender, (or purple) 2 of white, and 1 of yellow.

With shuttle and ball thread, make r of (3 d, p) 6 times, cl r. Draw thread through last p, ch 7 d, j in next p, make sp, rw, ch back 8 d, j in sp, make sp, rw, increase in like manner to 9 d, 10 d, 11 d, 12 d, 12 d, then decrease to 11 d, 10 d, 9 d, 8 d, 7 d, 7 d, tie and cut. Make 5 more petals in like manner. Pull 3 stamens through center. Wind green crochet

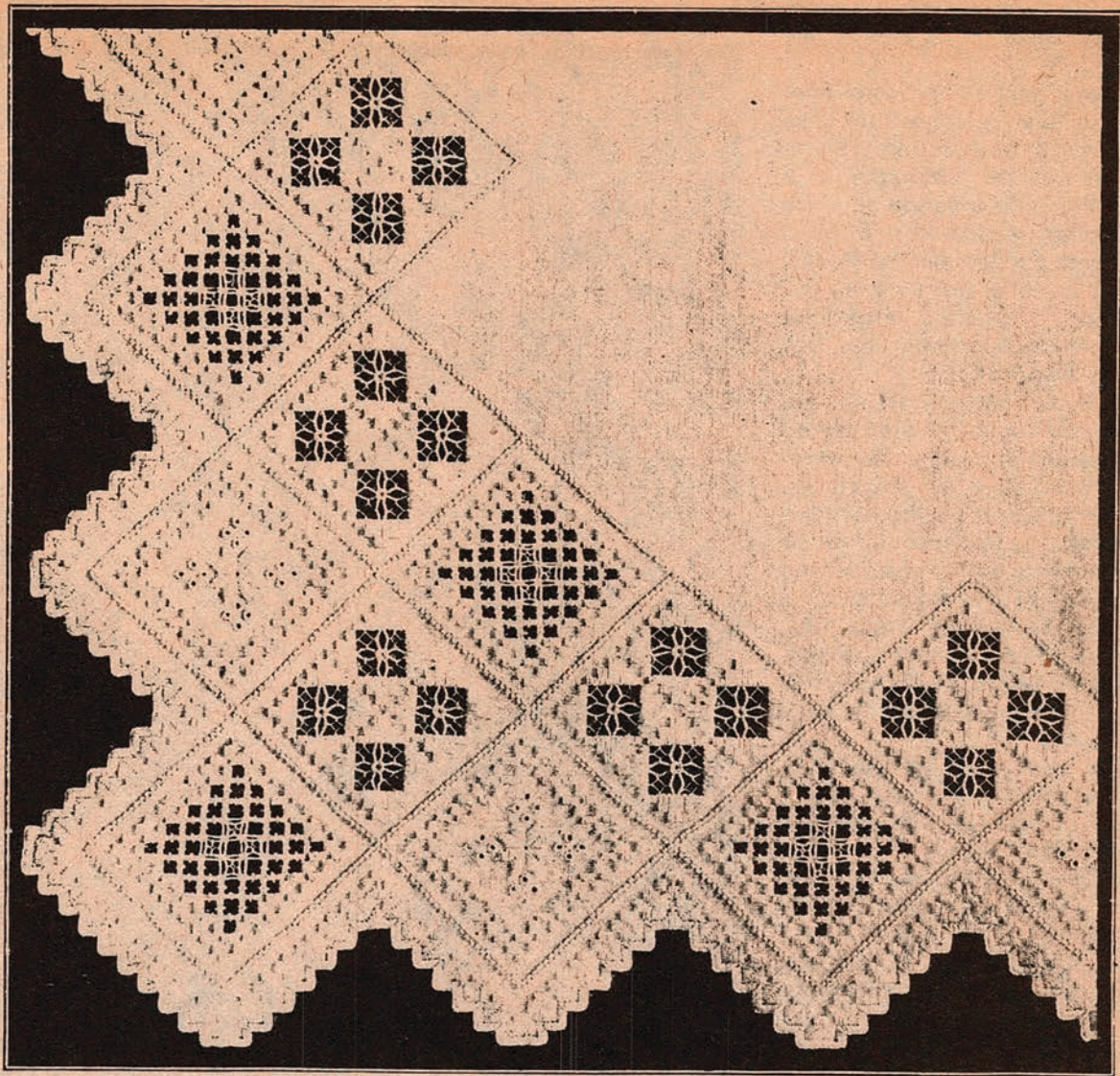
cotton around stamens and stem, below flower and make solid with Elmer's glue. Glue with sugar starch and shape.

Scilla: These are spokes of tiny bell-shaped flowers. Make 1 spoke of white, 2 of blue and 2 of pink.

Bud: With shuttle and ball thread, make r of (2 d, p) 5 times, cl r, draw thread through last p, -- ch 6 d, p, 1 d, p, 6 d, j in same p of r, ch 1 d, j in next p, and repeat from -- 4 more times, joining each first p of ch to each last p of previous ch. Tie and cut. Make 2 or 3 buds. With needle and green thread sew to end of wire and glue solid.

Flower: With shuttle and ball thread, make r of (2 d, p) 5 times, cl r. Draw thread through last p, -- ch 5 d, p, (2 d, p) 2 times, 5 d, j in same p of r, ch 1 d, j in next p, repeat from -- 4 more times, joining each first p of ch, to each last p of previous ch.

Continued on page 56



Lunchcloth in Hardanger Embroidery

One yard square of linen Hardanger cloth was used for the model; the size of the cloth may be increased at pleasure, however, by using the same border design for a larger plain center. Linen thread No.50 was used for the weaving of bars, and white embroidery-floss for the flat work.

To begin the work, start about an inch in from the edge and ninety threads from the corner, and work the row of zigzag blocks of five stitches each which forms the basis of the leaf-like forms at the edge. Bringing the needle up through one of the tiny holes formed by the weave of the cloth, pass over four threads, or three holes, and put it

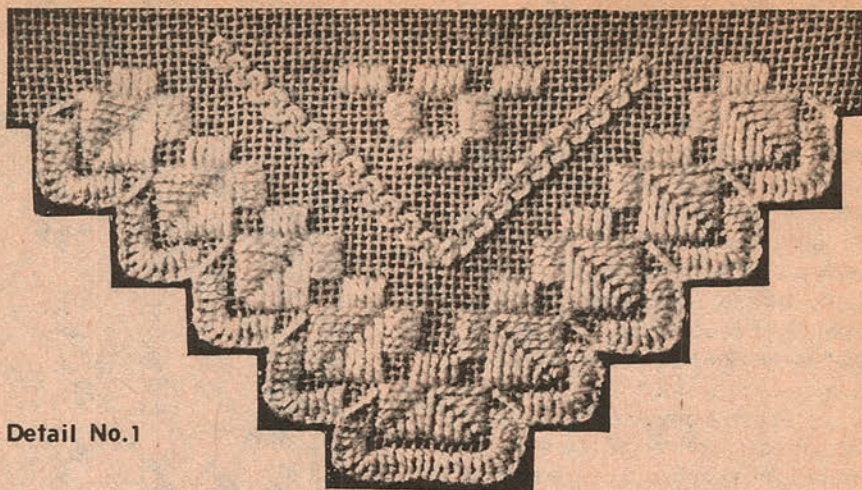
down through the fourth hole directly above or in line with the first; make four more of these stitches like the first, side by side, forming the first horizontal block; after the last stitch, carry the needle under four threads to the left, bring it up through fourth hole, put it down in the same hole with last stitch of preceding block, and make four more stitches in same way, one above another, forming a perpendicular block at right angles to the first, taking first stitch in hole with last stitch of the preceding block. Continue in this way, alternating the blocks, until the entire cloth is thus outlined. Detail No. 1 shows exactly how the little zigzag line is made. Beginning

at the outer corner, work as directed, until you have eighteen blocks, then work upward, or away from the edge, making first a perpendicular block, corresponding to the last perpendicular block made, and separated from it by four threads, and continuing until you have fourteen blocks upward, the last horizontal; turn and work downward again, and continue entirely around. The last block should corner to the first, as it will do, the line meeting and matching perfectly at the starting point, if the work is carefully done and no mistake has been made. It is, however, a good idea to work the double row of blocks, forming a square in each point and corner (Detail No.2)

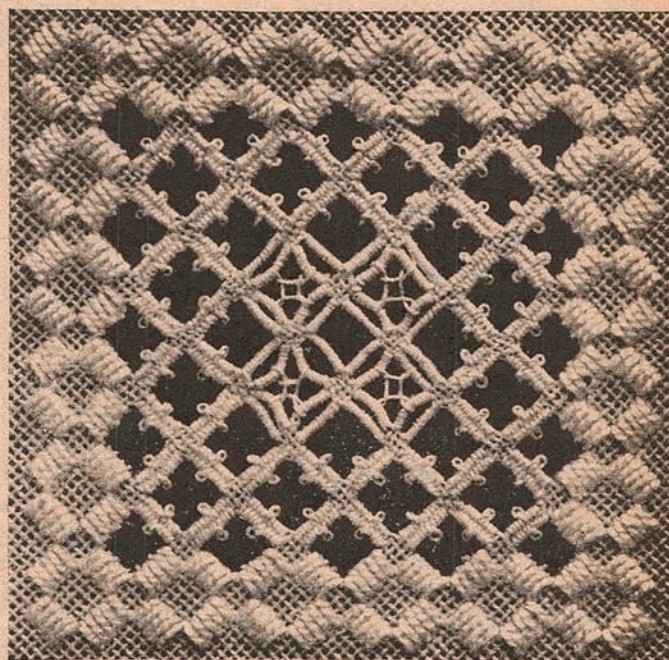
as soon as the point is outlined, as you will then be able to prove the correctness of the work, and discover any chance mistake at once, before a great amount has been done wrong.

There are twenty threads between these squares and the row of blocks outlining the edge; that is, count straight up twenty threads from the horizontal block in the point, and make the first block of the double row outlining the square to correspond with this; then continue with the zigzag row as before, working twelve blocks upward to the left, the last perpendicular, then eleven upward, to the right, the last horizontal, then eleven downward to the right, the last perpendicular, and again ten downward to the left, the last cornering to the first horizontal block. The blocks of the second row corner to those of the first, the four blocks enclosing a little square of four threads, so that there are six of these tiny squares on each side of the large square. If preferred, the two rows of blocks may be made at the same time, the little squares being finished as the work proceeds. Detail No.1 shows also the method of starting the double row of blocks, and Detail No.2 the completed square.

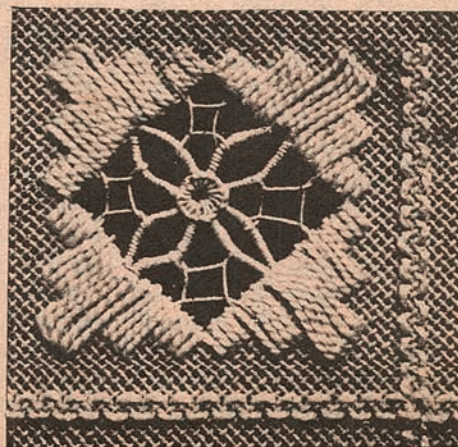
The second row of squares, each consisting of four smaller squares, are also twenty threads from the horizontal block between points, and from the first row of squares in the border. In counting threads, it may be stated, that the double weave or double thread of Hardanger cloth, where the threads are woven in pairs, is counted as one thread, as is the single thread of scrim or other similar fabric. On each side of each of the four small squares, which go to form the larger squares of the second row, four stitches are taken over four threads, then four over eight threads, five stitches over twelve threads, then four over eight and four over four threads, forming little notched, triangular edges (Detail No.3). In outlining the four small squares these stitches must meet or corner accurately. There is nothing difficult about Hardanger embroidery; the threads of the foundation are easily counted, and the material is of such a nature that it fills rapidly and is fascinating to work with; but painstaking is in no class of needlecraft more essential if



Detail No.1



Detail No.2



Detail No.3

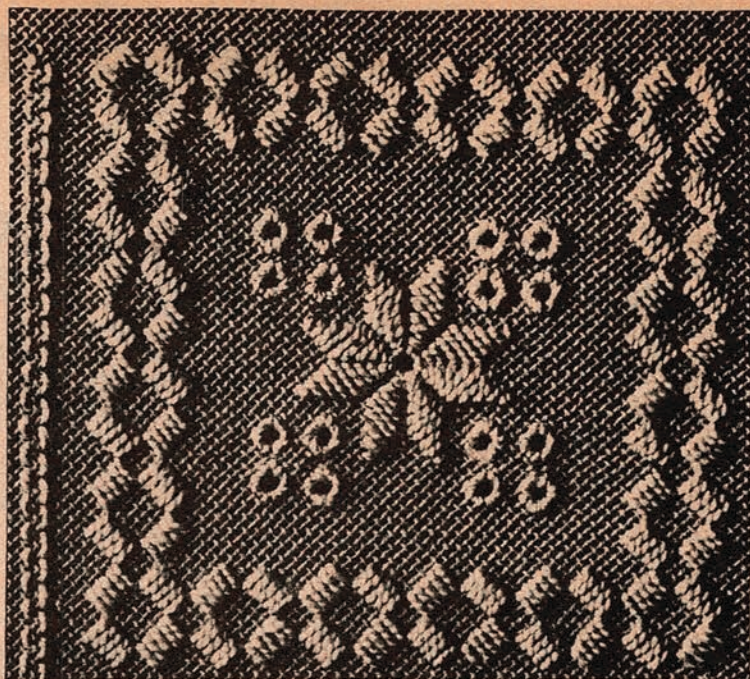
HARDANGER EMBROIDERY Continued

the worker would achieve the best results.

In every alternate square of the first row of border, beginning with the one next the corner, is embroidered a star composed of eight small diamonds or points (Detail No.4), each diamond at the widest part covering six threads, and decreasing one thread each stitch until at the points it covers two threads. An eyelet is worked at center of star, and a group of four eyelets, four threads apart, between the pairs of points at each corner of the square. In making the eyelets, put the needle down through the center of the eyelet, bring it up two threads from center, put it down through center again, and repeat all around.

The leaf-forms at the edge are started in the angles of the zigzag row of block-stitches first made, bringing the needle up through the same hole where the last stitch of a horizontal block and the first stitch of a perpendicular block started. From there, take a long stitch over eight threads, in each direction, then over seven, over six and so on, decreasing to two threads. Outside these points, following them, the edge is buttonholed over four threads, with a long buttonhole-stitch between the points (Detail No.1).

One great difficulty with Hardanger embroidery is that, owing to the looseness of the weave of foundation and the size of the thread used for the buttonholing and flat-stitch work, the edge is very likely to pull out. Several methods of preventing this have been devised and used by enthusiastic workers. One says that she bastes a piece of firm, fine cloth along the edge of a piece that is to be buttonholed, and stitches through the Hardanger cloth and this, following the inner and outer edge of the portion to be buttonholed; between these outlines she puts in another row or two of stitching, then cuts just outside the outer row of stitching a little in advance of the buttonholing. She also follows the buttonholed edge with another row of buttonhole stitches, taken just into the edge of the first, using finer, strong thread, and says she finds the method most effective. Another good worker uses the second row of buttonholing as suggested, and says this alone works admirably, while another, after buttonholing without first cutting the



Detail No.4

edge, allows enough for a narrow hem when cutting out the points or scallops, and fells this back on the wrong side.

When the flat work is completed, as well as the two rows of simple back-stitching which surround the squares of the border (Detail No.4), we are ready to cut and draw the threads for the openwork part of the design - which should never be done until the solid work is finished; as, if the cloth is cut, a mistake cannot be rectified. For the openwork squares of the outer row (Detail No.2), four threads are cut and four left, alternately, care being taken to cut only along the side of each block, or ends of stitches, following the line of holes in which the stitches are taken, and leaving the four threads at end of block, or to which the stitch falls sidewise. Draw the cut threads and weave the remaining threads, using the linen thread - or, if preferred, a finer floss - over two threads and under two, and making a little picot on each side of each bar when half filled. Do this for two rows around the square. In the center of the square the groups of threads are divided, and each half the bar, or two threads, are wound closely with the weaving thread, being careful to have these winds smooth and even, and uniformly drawn. Four of the little square spaces surrounding the center space are filled in with festoon - or point d'esprit - stitch, which is merely a loop taken from the mid-

dle of one side to the middle of the next, all around; it is well to put in this filling when winding the bar on the fourth side, carrying the loops from side to side, then finishing the fourth bar.

In cutting the threads of the four small squares composing each larger square of the second row, leave four threads through the middle, each way, cutting those each side. Wind each two threads, as directed, fill each corner with festoon-stitch and buttonhole an eyelet in the center (Detail No.4).

Doilies to match the cloth are easily made. One may use either square of the border, adding the edge, for small doilies, and for larger ones use four of the squares. A "three-in-one" lunch set may be easily evolved, six or eight of the squares, arranged in two rows, for the place mat and nine or twelve, forming a square, for the centerpiece. The squares may be alike throughout, or the different patterns may be arranged to please the worker's fancy. A very neat and serviceable way of finishing such a set would be to make a double row of block-stitch entirely around the edge, then a double row of backstitching, and an edge of straight buttonholing or a simple hem, omitting the points.

Having become accustomed to the work from doing even one piece of Hardanger embroidery, the interested worker will be able to vary and combine the design in many ways.

KNITTED SET FOR DOLLY



These dainty ensembles do not come on an already overstocked market, in fact they really seem to fill a need; there are many people, not gifted with fingers capable of fashioning such diminutive articles, who would be eager to buy them as a birthday or Christmas gift for some small person. The ultimate object is heartwarming, and so are the bright-hued wools. The possibilities for color combination are endless, and often one has leftover yarns that can be utilized. The set illustrated is of medium-weight wool, in peach color, with trimming of tan or sand color.

For the shoes: Using a crochet hook of suitable size, chain 5, turn.

1. Miss 1, dc in each of 4 st, turn at end of each row.

2. Ch 1, dc in each of 4 st, 3 dc in top st, 4 dc down other side.

Repeat 2d row, having 1 more double each side, with 3 in top stitch, each row, until you have 12 doubles each side, with 3 doubles at top. This completes the vamp of the little shoe.

For the side or heel strap: Chain 1, 7 doubles in 7 doubles, turn; work back in the same way, and continue until there are 30 rows of 7 doubles, making 1 chain to turn, always. Join neatly to the other side of the toe piece or vamp. These directions will serve for a slipper of any size; simply add to the original chain, as required.

For the trim: 1. Join the sand-color yarn to dc at top of vamp, ch 5, -: miss 1, tr in next, ch 2, repeat around, joining last 2 ch to 3d of 5 ch.

2. Fill each space with 1 dc, 1 tr, fasten off. Any little edge that is liked may be substituted.

Make a chain of 110 stitches with the peach color, lace through the spaces around top of shoe, and finish with tiny tassels of sand color.

Cut the soles from art felt, chamois, or similar material, shaping them like the sole of any baby shoe and of requisite size, turn the shoe inside out and whip to the edge of sole.

For the cap: Using small bone knitting needles and peach color, cast on 80 stitches.

1. Knit 2, purl 1; repeat, ending with knit 2.

2. Purl 2, knit 1; repeat, ending with purl 2.

3,4. Like 1st and 2d rows, with sand color.

Repeat the 4 rows, then 1st and 2d rows, completing the border or band of the cap. Now continue with the peach or body color, knitting plain until the work measures four inches, when the narrowing begins, as follows: Knit 1, narrow, (knit 17, narrow) 4 times, knit 1, thus decreasing to 75 stitches. Make the 1st narrowing, and the last, one stitch from the edge, and narrow 3 times between at equal distances apart.

Knit 4 rows plain; decrease to 70 stitches, as directed; 3 rows plain; decrease to 65 stitches; 2 rows plain; decrease to 60 stitches; again knit 2 rows plain; decrease to 55 stitches; 1 row plain; then narrow every row, decreasing 5 stitches each row, until 25 stitches remain. The work should

now measure about 6 inches in height. Break the yarn, leaving a length to sew with, thread into a darning needle, run through the 25 stitches, slipping off the knitting needle, draw up tightly, sew the side of the cap, turn up the ribbed border, and finish with a pompon of sand color, attaching this to the top, draw it down on the seam and fasten.

A smart little sweater to match shoes and cap is made as follows: Using sand color, cast on 42 stitches.

1. Knit 2, purl 2; repeat, ending with knit 2.

2. Purl 2, knit 2; repeat, ending with purl 2.

3, 4. Like 1st and 2d, with peach.

Repeat the 4 rows, then repeat 1st and 2d rows, completing the border, and continue with the sand color, knitting plain back and forth, until the work measures four and a half inches. Now knit 21 stitches off on an extra needle or stitch holder, and on the remaining 21 stitches knit plain for three more inches, which is the depth of the center front opening; bind off 11 stitches from this opening, leaving 10 stitches on needle, and break yarn. Join again at the point where the opening begins and knit as before for the other side, binding off the 11 stitches; these, bound off on each side, form the little revers.

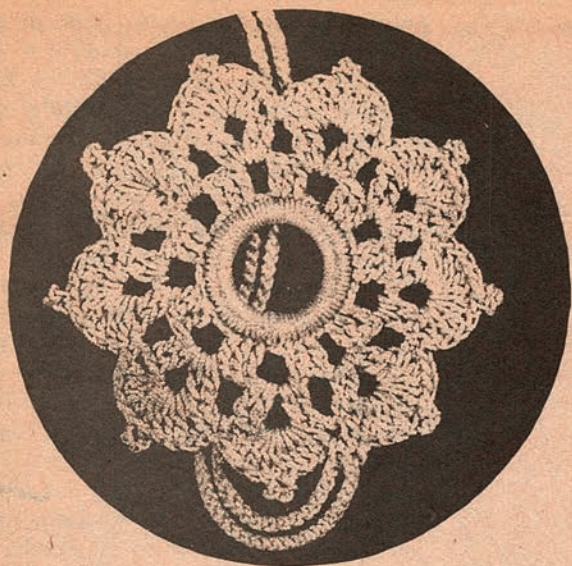
Having 10 stitches on the needle, cast on 22 stitches more, and knit the 10 stitches from the extra needle, making 42 stitches for the back of the sweater. Knit in garter stitch, as before, until the back is of same length as the front, without the ribbing; add this, reversing the 10 rows, and bind off.

For sleeves: Cast on 20 stitches, with sand color, and work as directed for the border of the sweater until you have done 6 rows. Continue with the plain knitting until the work measures four and a half inches in length, and bind off.

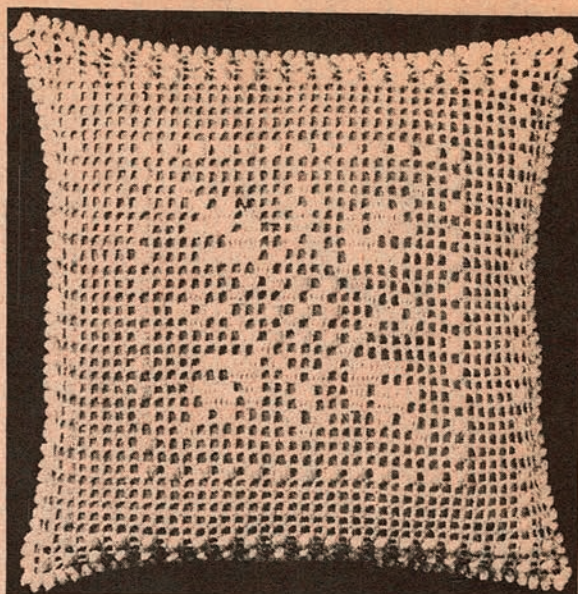
For the collar: Using peach color, cast on 42 stitches, knit plain to a depth of one and a half inches and bind off. If preferred, the stitches around the neck can be picked up and 16 rows or 8 ridges knitted; this saves having to sew the collar in place.

To make up the little sweater, using matching yarn threaded in a darning or large-eyed needle, attach the sleeves to the body, adjusting

Continued on page 17



Rosette Pulls for a Window Shade.



Effective and Easily-made Cushion
of the Living Room or Boudoir Type.

Crochet for Beginners

*A Variety of Interesting Designs That Need
Only a Rudimentary Knowledge of Crochet*

A knitting bag done in a combination
of giant filet and popcorn stitch with
the popular string bedspread-cotton
is the nicest thing possible for sum-
mer use. Three one-ounce skeins are
needed.



A Decorative Finish for Finger-Bowl
Doilies, in Mile-a-Minute Variation.



Two one-ounce balls of yarn in a silk and wool mixture are needed for the making of this good-looking beret, which any girl can crochet for herself.

Crochet is the process of drawing loops of thread through one another with a hook and connecting them to form a patterned network or lace. It is exceedingly simple to do. Almost everyone knows how to chain, and the technique of crochet is merely a glorification of chain stitch. Juniors of each succeeding generation take to it as do ducklings to water. If you chance never to have made the acquaintance of the crochet hook, get someone to show you how to manipulate it and join the army of crocheters.

Chain stitch enters into the composition of practically every crochet design. Treble dominates filet crochet and groups of it, in the form of shells or fans or popcorns, are featured in other types. Double crochet is employed when a more compact texture is desired.

Knitting Bag

Filet mesh is perhaps the simplest sort of crochet anyone can do. It consists merely of rows of spaced trebles separated by two chain stitches. This bag is made of filet meshes ornamented with an exceedingly

simple design done in popcorn stitch (five trebles worked into the same stitch and closed at the top with a slip stitch while completing the last treble). Done with bedspread cotton and a No.4 steel hook, the meshes count about four to the inch and the bag finishes about fourteen inches in width and nineteen and one-half inches deep. It is lined with contrasting color.

Instead of starting at the bottom with a foundation chain, in the usual manner, this bag starts at the top with a row of doubles worked over wooden dowl bars. Each side is worked separately to the completion of the 7th row, the two parts are joined while doing the 8th row and the body of the bag done in rounds. See chart.

Make 245 doubles (dc) over rod, which measures $11\frac{1}{4}$ inches between knobs. This covers the surface closely.

1. Ch 3, treble (tr) between 1st 2 stitches (st), ch 2, miss 3, -:- tr, ch 2, miss 5. Repeat from -:- until there are 48 sp. Ch 2, miss 3 and tr in each of the last 2 st (49 sp in all with a pair of tr on each edge).

2. Ch 3, tr in tr, -:- ch 2, tr in tr.

Repeat from -:- across, ending with 2 tr (49 sp). Turn.

3. Ch 3, tr in tr, -:- (ch 2, tr in tr) 3 times, ch 2. In next tr make a popcorn (p) as follows - 5 tr, remove hook, insert in back loop of 1st of 5 tr and draw dropped loop through behind tr. Repeat from -:- across, ch 2, 2 tr. Turn.

4. Ch 3, tr in tr, (ch 2, tr in tr) twice, ch 2, p, -:- (ch 2, tr in tr) 3 times, ch 2, p. Repeat from -:- 10 times, ch 2, tr in tr, ch 2, 2 tr. Turn. (In this row, in order to ring the puff of the popcorn stitch on the same side as the ones in the 3rd row, draw the dropped stitch through in front of trebles.)

5,6,7. Forty-nine sp each with 2 tr at each end, as in 2d row. Fasten off first side of bag. Work second side to correspond and at completion of the 7th row, sl st to top of end tr of other side to join.

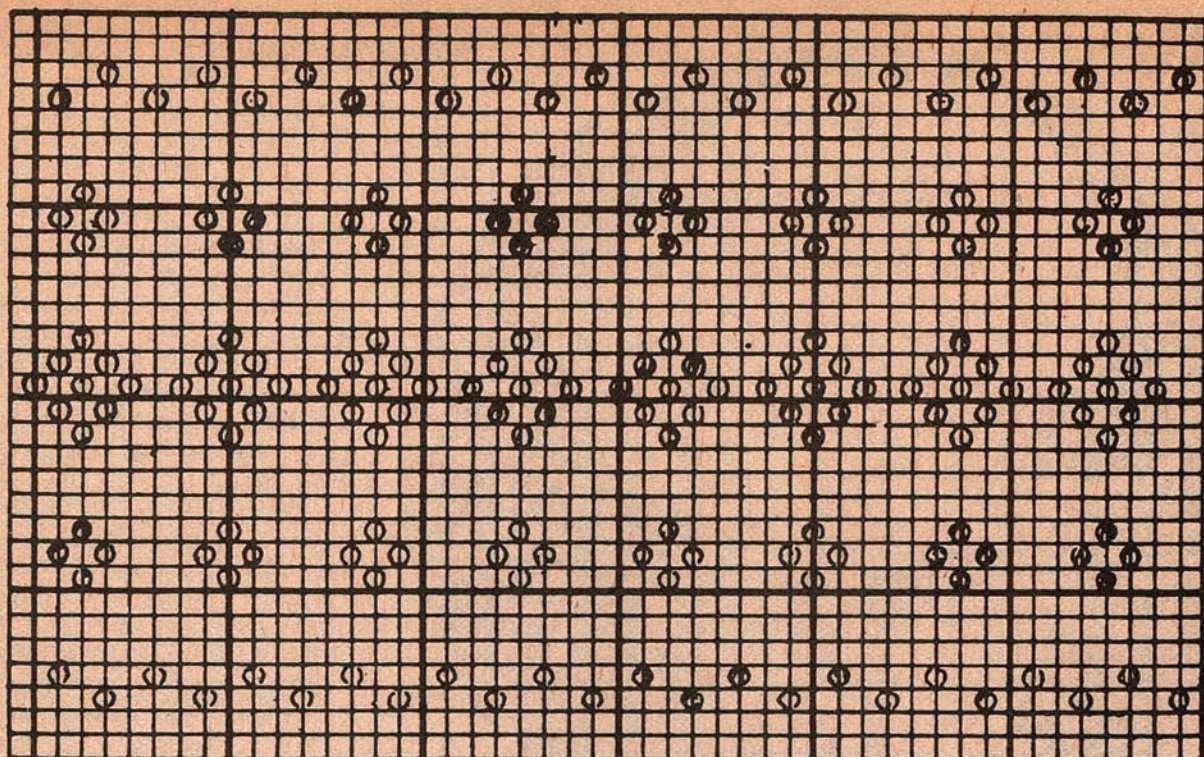
8. Ch 5 (for tr and 1st sp), (tr in tr, ch 2) twice, -:- p, (ch 2, tr in tr) 5 times, ch 2. Repeat from -:- 7 times, (ch 2, tr) 4 times, ending in last tr of 7th row on this side of bag and connecting with the top of the end tr of other side while doing the st. Tr in top of end st on second side, ch 2 and repeat row, sl stitching to 3d of 5 ch at beginning of 8th round after making last tr.

9. Ch 5, tr, ch 2, -:- p, ch 2, tr, ch 2, p, (ch 2, tr) 3 times, ch 2. Repeat from -:- 6 times, ch 2, p, ch 2, tr, ch 2, p, (ch 2, tr) 3 times, tr in 1st tr of second side and repeat, joining at end of round by sl stitching to 3d of 5 ch at beginning of round.

Continue following chart and close open end on inside of work by working 2 dc over ch and 1 in each tr.

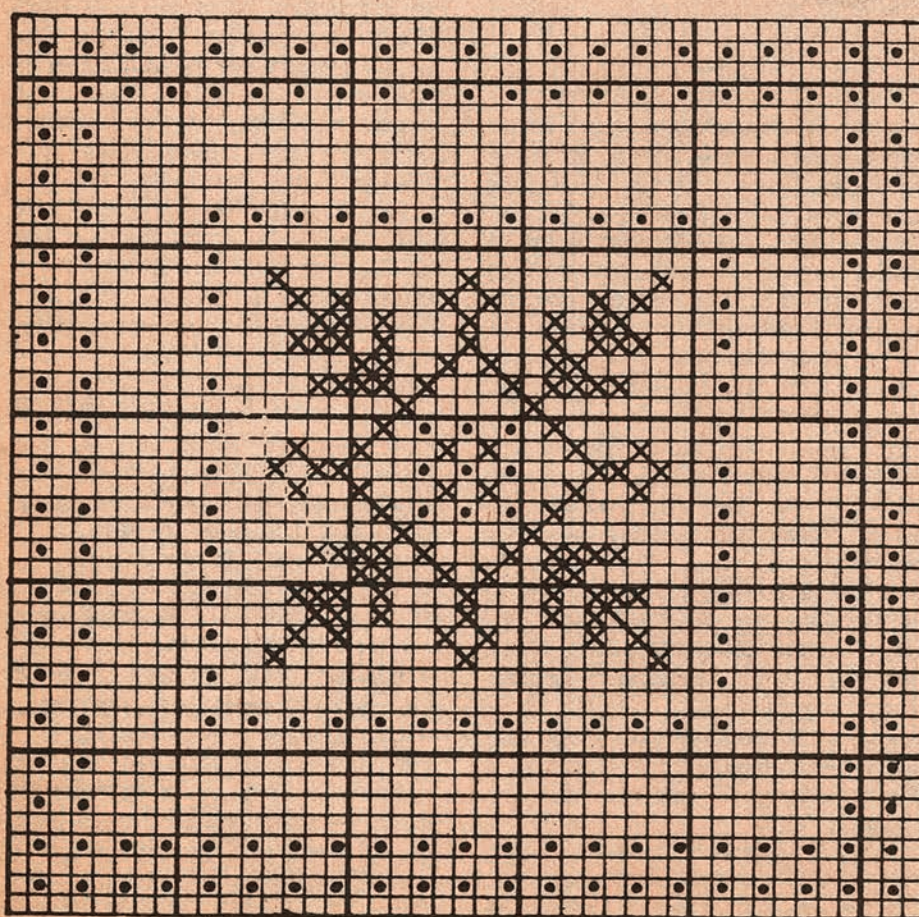
Handles: Make ch desired length and work 1 tr in each ch starting in 4th st from hook. Sl st down side to end ch, ch 3 for 1st tr on opposite side and work 1 tr over ch between tr already worked. Make two strips in this manner for each handle, and join with a row of tr worked along each edge between the st of the two strips. Fold around crochet covered rod at each end and sew securely in place close to knobs.

Continued on next page



Working Chart of Bag

Cushion



Working Chart of Cushion Top. Dots indicate popcorn stitches, and crosses groups of trebles.

Popcorn stitch is also combined with filet crochet in the working of the cushion top, but in this instance the popcorns are worked a little differently than on the knitting bag, since they correspond to the blocks of trebles elsewhere in the design.

Two 200-yard balls of No.5 pearl cotton were used and the work done rather loosely with a No.8 steel crochet hook - about three meshes to the inch.

The design is worked on a foundation of 43 sp, and since it is a square block, it is quite necessary that the meshes and blocks shall be uniformly square. In making the foundation ch, 3 st should be allowed for each mesh, plus 5 for side and top of the 1st mesh (tr in 8th st from hook.)

The popcorns in this design are worked in the middle of the ch between the tr. To make the st - represented by a dot on the chart - tr in tr, ch 1, 5 tr in middle of ch, remove hook, insert in back loop of ch 1 and draw dropped loop through, ch 1 to close, tr in tr.

Work back and forth row by row. As the popcorns occur in alternate rows, they are always on the same side of the work.

To finish edge, work a popcorn st in each mesh all around, at the corners making one in the center of each side of the mesh and a tr in the corner st.

Finger-bowl Doily

This lacy "mile-a-minute" edge is worked with No.50 or No.60 hard twist crochet cotton and No.12 steel hook into a machine hemstitched edge. The circle can be six inches in diameter. Colored linen with matching thread is quite in the mood of modern table-dress.

Work doubles into holes of hemstitching, after the linen has been cut to about one-eighth inch beyond the stitching. This margin is necessary to hold the edge securely. Work one or two doubles into each hole as necessary to keep the edge even.

1. -- Ch 5, (1 tr, ch 3, 1 tr) in dc over 5th hole, ch 5, 1 dc in dc over next 5th hole. Repeat from --.

2. -- Ch 5, (tr, ch 3, tr, ch 5, ch 3, tr) in 3 ch, ch 5, dc in last st of 1st 5 ch of previous row and in 1st st of next 5 ch. Repeat from --, ending with dc in last st of 5 ch loop.

3. -- Ch 5, tr in 3 ch loop, ch 3, (tr, ch 3, tr, ch 5, tr, ch 3, tr) in 5 ch, ch 3, tr in 3 ch, ch 5, dc between 2 dc. Repeat from --.

Curtain-pull Rosette

For the foundation of this rosette use an ivory ring with a three-fourths inch outside diameter. Work with No.10 hard twist crochet cotton and No.8 or No.9 hook.

Cover ring with 45 doubles, working over thread end.

1. Ch 3 and work 1 tr in each of next 2 st, passing hook under both loops, -- ch 3, miss 2, 1 tr in each of next 3 st. Repeat from -- ending with 3 ch and join in top of 3 ch forming 1st tr.

2. Ch 5, -- (2 tr, ch 3, 2 tr) over 3 ch loop, ch 2. Repeat from -- 7 times, (2 tr, ch 3, 1 tr) over last 3 ch of 1st round and join in 3rd st of ch 5 at beginning of row to complete shell.

3. -- Double over 2 ch, shell of 10 tr over 3 ch between groups of 2 tr in previous row, making a 3 ch picot between 5th and 6th tr of this shell. Repeat around and fasten off in 1st dc. To form picot, ch 3, and sl st to 1st ch.

Without breaking thread, make a chain about 20 inches long and work back upon it, making a slip stitch in each chain. Connect the ends of the chain with the last stitch and fasten off. This makes a durable cord that will not stretch.

Beret

This beret is made in a combination of twin trebles and crazy stitch - a zig zag arrangement of blocks of trebles - and may be regulated to suit the size of the head. These directions will suit a twenty-two and one-half inch head size. The top is a five-inch disc of the twin-treble stitch, then follow five rows of crazy stitch, which begin to cup a little along the outer edge, then a straight three-inch band of twin trebles to form the side of the beret, finished on the edge with two rounds of doubles, the last worked over an elastic.

Make a chain of 5 stitches and join.

1. Ch 3, tr in ring, ch 1, -- again tr in ring, but instead of completing the st, leave 2 loops on hook, thread over, start another tr in ring and work off the loops on the hook by twos. This joins the 2 st. Ch 1 and repeat from --, making 10 twin tr (the ch 3 and tr at beginning counting as 1 twin st). Join in top of 3 ch.

2. Ch 3 and tr under ch 1 for 1st twin st, ch 1. From this point the twin tr takes the form of an inverted V, working the first half of the st under 1 ch and completing the st by starting second half under the next 1 ch, except that when increasing to keep the work flat, both arms of the st are made in the same place. Make 16 twin tr in this round, counting the ch 3 at the beginning as the 1st st. Ch 1 and join in top of 3 ch.

Continue in this manner, increasing as necessary to keep the work flat. In the model there were 24 twin tr in the 3rd round, 35 in the 4th, 38 in the 5th, 48 in the 6th, 52 in the 7th, 62 in the 8th and 63 in the 9th.

Next follow the 5 rows of crazy st - nothing more or less than blocks of tr placed on the diagonal.

Turn, ch 4 and work 4 tr in same st, skip 1 twin tr, dc in top of next. Continue in this manner. There should be 30 of these diagonal blocks. Fasten with dc at point of starting. Turn.

Ch 4, dc in top of 4th tr, -- ch 4 and work 4 tr under 4 ch of previous round, dc in top of 4th of next block and repeat from --. Turn and work 3 more rows back and forth in this manner, ending with dc at point of starting.

Next comes a straightening round into which to work the band of twin tr for the side of the beret. Turn.

Ch 3, tr in same st -- ch 3, dc in top

of 4th tr, ch 3, twin tr (working first half of stitch in dc of last row and the second half under loop next to it), repeat from --, ending in top of 1st 3 ch.

Continue in rounds of twin tr, joining each as when working top of beret, but with no increasings after the foundation round, which should count about 85 and increases about 1 twin tr in every other loop.

Finish with 2 rounds of dc, working 1 st in top of each twin tr and over each ch of 1 between, in the 1st round, and working the st of the 2d round between those of the 1st and over an elastic cord.

Now go back to end of last row of crazy st, fasten yarn and work another row of zig zags as if continuing from this point. This conceals the straightening row into which the band of twin tr is worked and makes a nice finish to the crown.

For the Ornament: Make two small marble-like balls in dc, stuff with cotton, connect with a double cord either knotted with the fingers or crocheted, and fasten diagonally across the width of the crazy st band as pictured.

SET TO KNIT FOR DOLLY

Continued from page 13

them properly, and sew up the underarm seams; then turn the work and put on the collar, beginning and ending at the edge of the front opening.

As suggested, any colors may be used, or any preferred variety of yarn with needles of suitable size; the silk and wool mixtures are especially pretty, or one may add a thread of silk to Shetland or Saxony. With a little planning of ground-color and an interchange of trimming, a small amount of material can be made to go a long way.





Lace with Mitered Corner, Diamond Pattern



Single-Diamond Lace



Single-Diamond Insertion



Double-Diamond Lace

A Delightful Collection of "Diamonds"

By ANNA BRUNTON

The diamond is always a favorite motif with lace knitters, and here we have a very pleasing variation of it arranged in different widths. All who enjoy this simple oldtime craft, which is decidedly new again, will appreciate the designs offered; and, having become familiar with them, will be able to make other changes, equally attractive. There is much repetition, and when the pattern has been knitted through two or three times, little attention is required.

Single Diamond Lace

Cast on 18 stitches, knit across plain.

1. Knit 4, (it is well to slip the 1st stitch of the straight edge, which is thus made more even), (over, narrow) twice -: knit 4, narrow, over, knit 1, over, knit 3.

2,4,6,8,10. Over, narrow, knit remainder of stitches plain. The 2d row has 17 stitches knitted plain, the 10th row has 21, 1 stitch being added to each row.

3. Edge (like 1st row to -:); knit 3, narrow, (over, knit 3) twice.

5. Edge; knit 2, narrow, over, knit 5, over, knit 3.

7. Edge; knit 1, narrow, over, knit 2, narrow, (over, knit 3) twice.

9. Edge; narrow, over, knit 2, (narrow, over) twice, knit 3, over, knit 3.

11. Edge; knit 2, over, narrow, knit 1, narrow, over, knit 2, narrow, over, narrow, knit 2.

12,14,16,18. Like 8th, 6th, 4th and 2d rows.

13. Edge; knit 3, over, narrow, knit 3, narrow, over, narrow, knit 2.

15. Edge; knit 4, over, narrow, knit 1, narrow, over, narrow, knit 2.

17. Edge; knit 5, over, narrow, over, knit 3 together, knit 2.

19. Edge; knit 6, over, knit 3 together, knit 2.

20. Over, narrow, knit 16.

Repeat from first row to length desired.

Single-Diamond Insertion

Cast on 29 stitches, knit across plain.

1. Edge (as for the lace); knit 4, narrow, over, -: knit 1; work back or reverse from -: , having both edges alike.

2. Over, narrow, knit 27. All even rows the same.

3. Edge; knit 3, narrow, over, -: knit 3; reverse.

5. Edge; knit 2, narrow, over, -: knit 5; reverse.

7. Edge; knit 1, narrow, over, -: knit 2, narrow, over, knit 3; reverse.

9. Edge; narrow, over, knit 2, (narrow, over) twice, knit 3, over, narrow, edge.

11. Edge; knit 2, over, narrow, knit 1, (narrow, over, knit 2) twice; edge.

13. Edge; knit 3, over, narrow, -: knit 3; reverse.

15. Edge; knit 4, over, narrow, -: knit 1; reverse.

17. Edge; knit 5, (over, narrow) twice, knit 4; edge.

19. Edge; knit 6, over, narrow, knit 5; edge.

Repeat from 1st row to length desired.

Double-Diamond Lace

Cast on 28 stitches, knit across once plain.

1. Edge; knit 4, narrow, over, knit 1, over, narrow, knit 1, narrow, over, knit 2, narrow, over, knit 1, over, knit 3.

2. Over, narrow, knit remaining stitches plain. All even rows the same.

3. Edge; knit 3, narrow, over, knit 3, over, narrow, knit 3, narrow, (over, knit 3) twice.

5. Edge; knit 2, narrow, over, knit 5, over, narrow, knit 1, narrow, over, knit 5, over, knit 3.

7. Edge; knit 1, narrow, over, knit 2, narrow, over, knit 3, (over, narrow) twice, knit 1, narrow, (over, knit 3) twice.

9. Edge; narrow, over, knit 2, (narrow, over) twice, knit 3, over, narrow, knit 1, (narrow, over) twice, knit 3, over, knit 3.

11. Edge; knit 2, over, narrow, knit 1, narrow, over, knit 2, narrow, over, knit 1, over, narrow, knit 1, narrow, over, knit 2, narrow, over, narrow, knit 2.

13. Edge; (knit 3, over, narrow, knit 3, narrow, over) twice, narrow, knit 2.

15. Edge; knit 4, over, narrow, knit

1, narrow, over, knit 5, over, narrow, knit 1, narrow, over, narrow, knit 2.

17. Edge; knit 5, (over, narrow) twice, knit 1, narrow, over, knit 3, over, narrow, over, knit 3 together, knit 2.

19. Edge; knit 6, over, narrow, knit 1, (narrow, over) twice, knit 3, over, knit 3 together, knit 2.

20. Over, narrow, knit 26.

Repeat from 1st row.

Double-Diamond Insertion

Cast on 39 stitches, knit across plain.

1. Edge; knit 4, narrow, over, knit 1, over, narrow, -: knit 1, narrow, over, knit 2; reverse (from -: to beginning of row).

2. Knit 39; all even rows the same.

3. Edge; (knit 3, narrow, over, knit 3, over, narrow) twice, knit 3; edge.

5. Edge; knit 2, narrow, over, knit 5, over, narrow, -: knit 1; reverse.

7. Edge; knit 1, narrow, over, knit 2, narrow, over, knit 3, (over, narrow) twice, knit 1, narrow, over, knit 3, over, narrow, knit 1; edge.

9. Edge; narrow, over, knit 2, (narrow, over) twice, knit 3, narrow, over, knit 1, (narrow, over) twice, knit 3, over, narrow; edge.

11. Edge; knit 2, over, narrow, knit 1, narrow, over, knit 2, narrow, over, knit 1, over, narrow, knit 1, (narrow, over, knit 2) twice; edge.

13. Edge; (knit 3, over, narrow, knit 3, narrow, over) twice, knit 3; edge.

15. Edge; knit 4, over, narrow, knit 1, narrow, over, -: knit 5; reverse.

17. Edge; knit 5, (over, narrow) twice, knit 1, narrow, over, knit 3, (over, narrow) twice, knit 4; edge.

19. Edge; knit 6, over, narrow, knit 1, (narrow, over) twice, knit 3, over, narrow, knit 5; edge.

20. Knit 39 plain.

Repeat from 1st row.

As will be readily seen, either lace or insertion may be made of any

desired width by casting on a greater number of stitches and adding to the repeats. This is easily done when one has become accustomed to the pattern.

Diamond Lace with Corner

The miter of the corner is a little differently managed than usual; that is, instead of dropping off stitches we take them on, or increase rather than narrow to form the first diagonal. It is really easier to do, and the effect is quite as good. When completed, the edges are matched and neatly joined with needle and fine thread, making a seam that is not at all noticeable.

Starting at the extreme point of the diagonal, cast on 3 stitches.

1. Over, narrow, widen (by knitting in back and front of next stitch before slipping it off).

2. Over, narrow, knit 1, widen.

3. Slip 1, knit 4.

4. Over, narrow, knit 2, plain, widen.

5. Knit 3 (remembering always, to slip the 1st stitch of odd rows), over, knit 3.

6,8,10,12. Same as 4th row, knitting 2 more plain each row.

7,9. Same as 5th row, knitting 2 more plain at beginning of each row.

11. Knit 4, narrow, (over, knit 3) twice.

13. Knit 4, (narrow, over) twice, knit 3, over, knit 3.

14. Same as 4th, knitting 12 plain, (not counting, of course, the 2 stitches knitted in last stitch to widen); this gives 16 stitches, and makes the 1st point.

15. Knit 3, over, narrow, knit 1, narrow, over, knit 2, narrow, over, -: narrow, knit 2.

16,18,20,22,24. Like 14th row.

17. Knit 5, over, narrow, knit 3, narrow, over, -: narrow, knit 2.

Continued on page 40



Double-Diamond Insertion

Fashion through the Years



1865



1914



1918



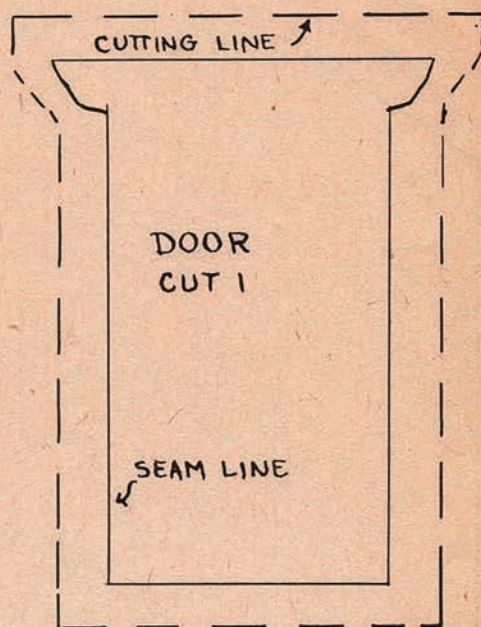
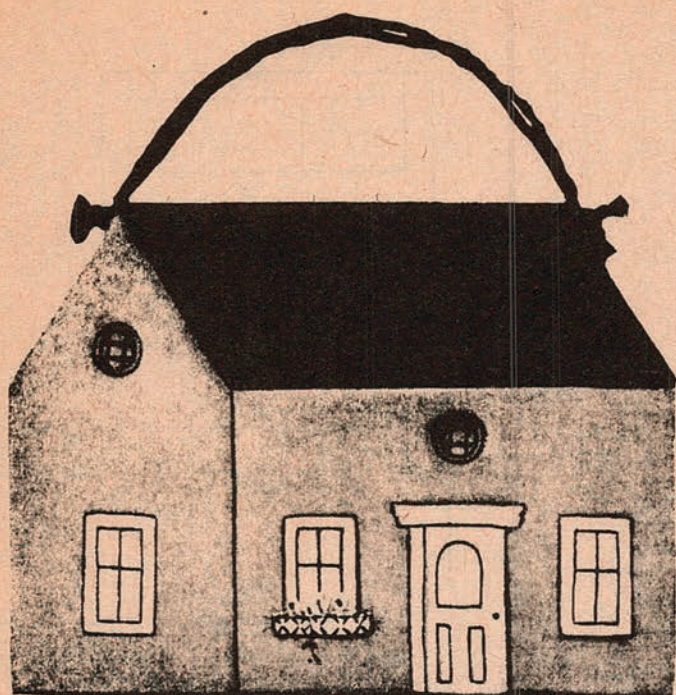
1920



1926



1929



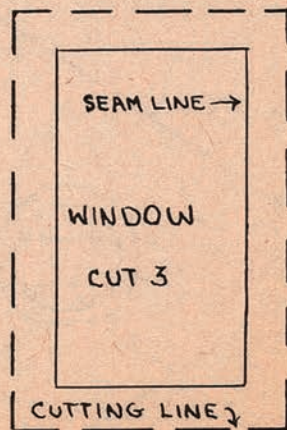
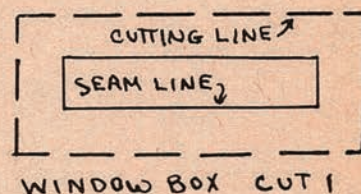
A Unique Design for a School-Bag

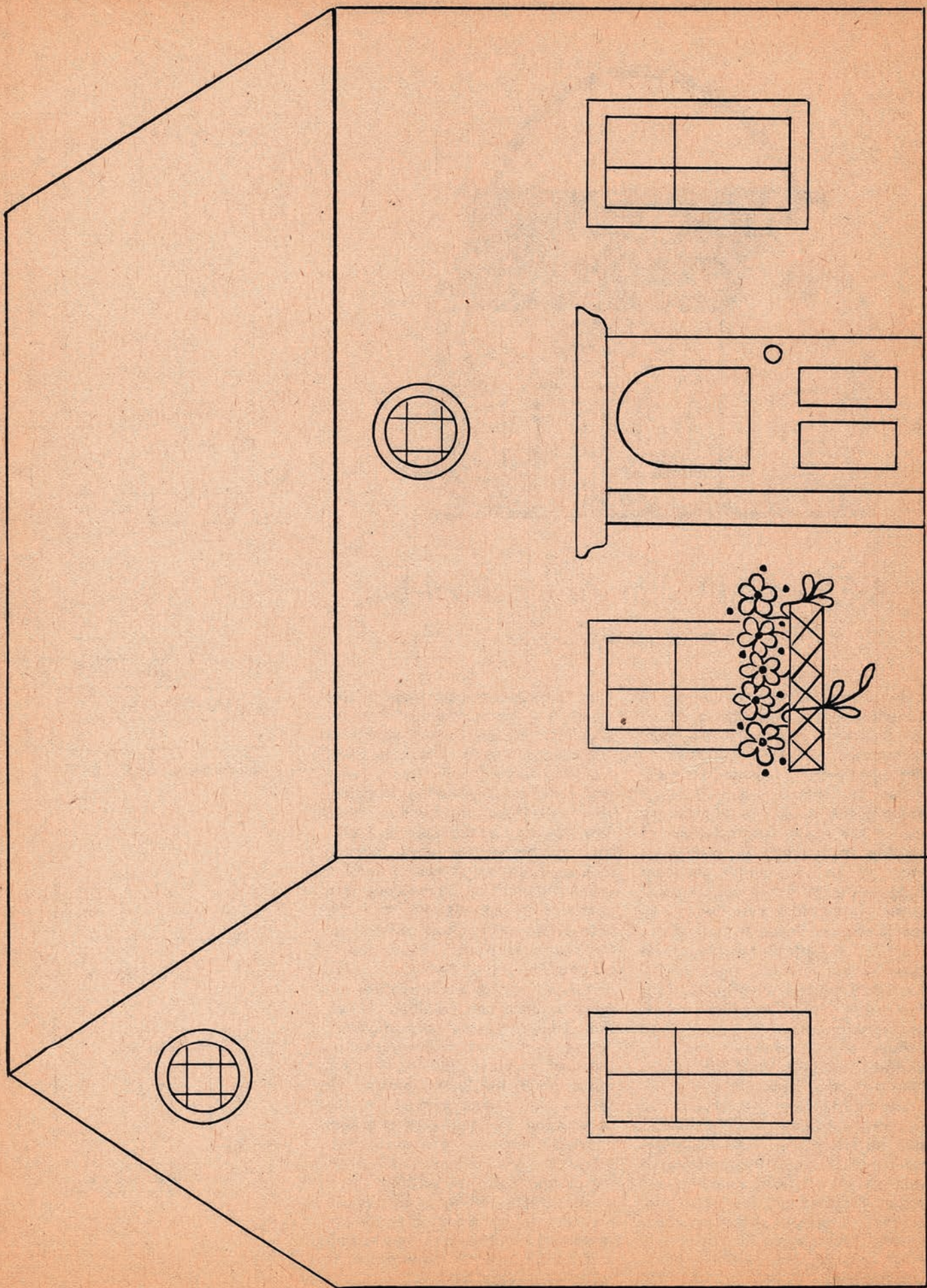
By BEATRICE FERRELL

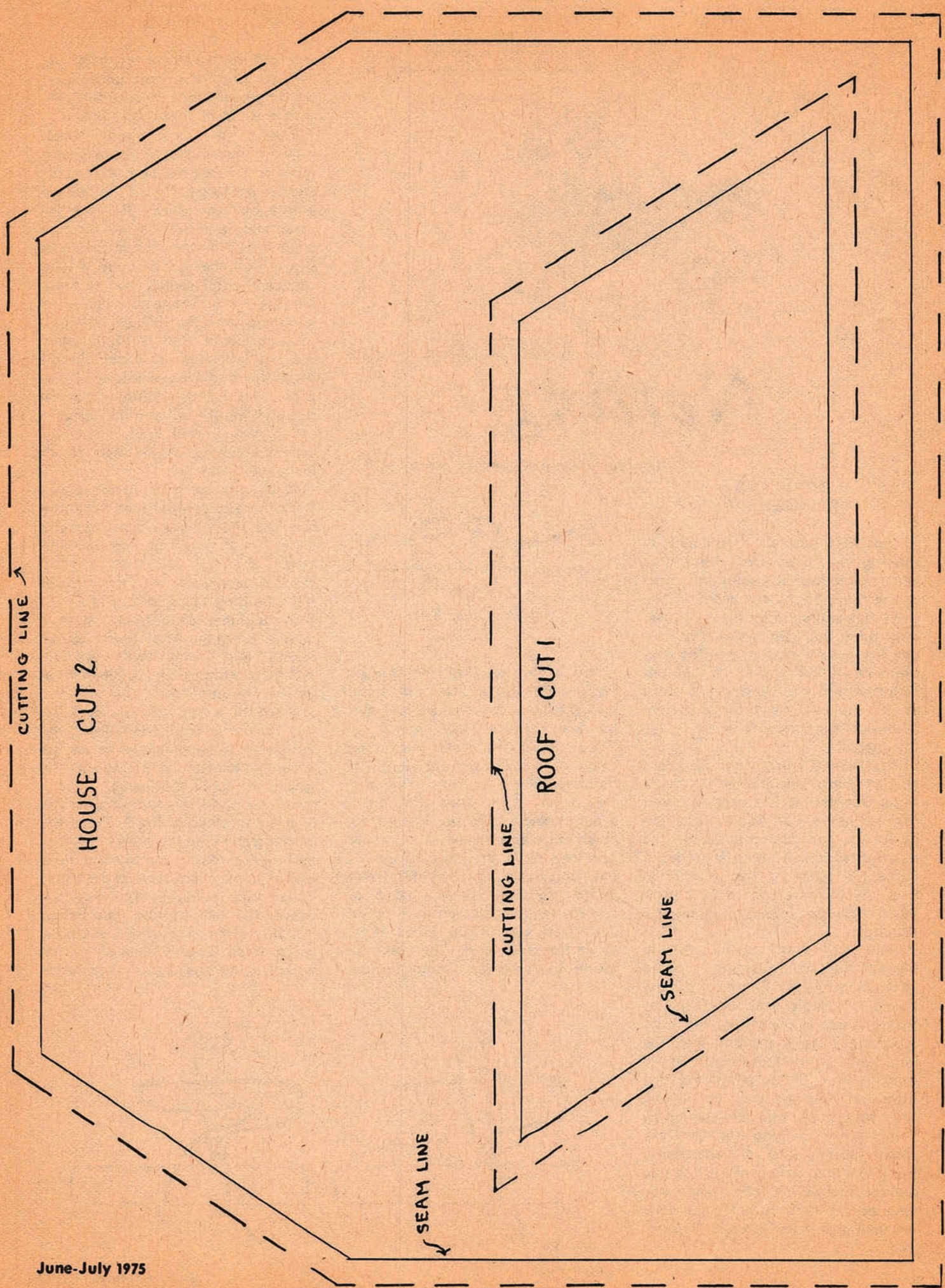
Every schoolgirl takes delight in the possession of something out of the ordinary, especially in school accessories; she likes to be first to display something new and striking, to hear the chorus of girlish voices which greets it, and to allow every one of her mates the privilege of copying the novelty if they wish, which is an exceedingly pleasant thing to do. That the quaint book-carrier pictured is sure to win all hearts scarcely need saying; there could not be a gift that would appeal more strongly to the heart of the average schoolgirl, or schoolboy for that matter, even though he might not say so much about it. And it is so durable, so easy to make, and such an all-around good thing that everybody will enjoy knowing of it.

The model is gray in color, and has a green roof; any colors preferred may be substituted, and doubtless many will like to do this, bearing in mind the "Little Red Schoolhouse" slogan. Windows and door are white, in simplest applique; leave a margin outside the stamped line, turn this under, and fell the patch in place with fine white thread, the tiny stit-

ches to be covered by black outline which is carried around the outer edge and the panes and panels of windows and door; black is used, too, for outlining the little round window above the door and in the gable, and the latticed window-box, filled with flowers and leaf-sprays. Stems are outlined and the leaves worked in loop-stitch, using two strands of green, the posies have loop-stitch petals of orange, also two-stranded with a knot of black at center, and the scattered French knots are in orange. The end of the house is defined by a line of black, in outline-stitch, and this is carried along the bottom of the bag, after back and front are seamed together. Having felled the roof in place, leaving the top open, put in the lining, turning all seams inside and blindstitch the upper edge. Twisted cords of green, knotted at each end to form tiny tassels, complete the bag, in the making of which so little expense is involved, either of time or money, as scarcely to be worth mentioning. And there could be no more pleasing and useful gift for any child at school, as suggested.







A BRIDGE TO THE PAST



BY AVIS CHURCHWOOD

Netting

Continued from February-March 1975

TO MAKE A FISHNET BAG

Now that you are proficient in making the fisherman's knot, you can use it to fashion useful and interesting things. Why not begin with a bag? It is undoubtedly the most useable thing you can make. For this you will need a medium netting needle, two 7-yard lengths of medium string, 4 feet of thick string, a mesh stick 2 inches wide, a large button, and about 6 inches of finer string for the toggle.

First, make a grommet. This is a ring of string. Sometimes it is made separately but, in this case, you will make it as part of the work, as you go along. The grommet forms the base on which the bag is made. It takes the place of the foundation loop which you attached to a hook when you were just making knots for practice.

Load your netting needle with one piece of the medium string, winding on it, all but 4 feet. Form a slip knot in this 4-foot piece about 40 inches from the end of the string, Fig.1. At this point, make certain that the knot slides on the tail and not on the working end. Check by sliding it a little and if it slides on the wrong end, do it over. The tail should be about 30 inches long and the loop above the slip knot 4 inches long. Hang this loop on a hook just as you did the foundation loop (when you have all the first ring of loops done you will pull it up to make a grommet).



Figure 1 Slip Knot

Now begin your first ring of loops. Be sure that the tail lies to the left of the working string. Make a loop over the 2-inch mesh stick, just as in Fig.2A. Hold the mesh stick from below in your left hand with the thumb in front. Lay the string over the mesh stick. Take the string around below and up behind the mesh stick and through the foundation loop from the back. Draw the mesh stick up to the knot in the foundation loop. Hold the working string and the foundation loop with thumb and finger where they cross at the top of the mesh stick. Then take the needle back across behind the loop

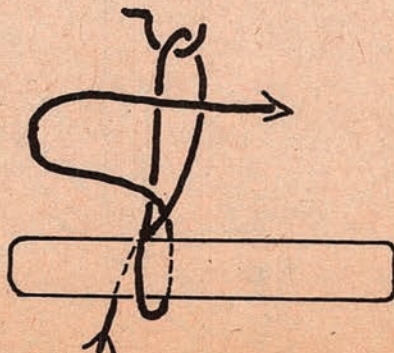


Figure 2A

and out to the front at point A, Fig.2B. Draw the knot up firmly, don't make it tight. Be sure the knot is at the top of the mesh stick.

Repeat this knot ten times, making eleven loops. Count loops, not knots! There will be twelve knots and eleven loops, Fig.3 (you started with a knot you know). Remove the mesh stick and put the tail through what is left of the foundation loop, Fig.4. Pull the tail at point A and reduce the foundation loop to nothing, Fig.5. If you have not made your knots too tight, the string should pull through easily. Pull carefully. Now pull the tail itself, at B, which will draw the whole piece into a circle, Fig.6, making the grommet. Secure this by tying the tail and the working string with a reef knot, Fig.7. Be sure it's close up to the knots which form the grommet.

Then, with the working string and the tail make another loop the same size as the eleven loops already done. To do this, lay the working string and the tail together and mark a point level with the base of the adjoining loops at C, Fig.6. Tie them together at that point with a double overhand knot (two regular knots) Fig.8. This is how the tail carries the working string to the next level for the new row.

Make the toggle next. -- Pass the finer string through two holes of the button and tie a reef knot below the button. Thread the string of the toggle through the center of the grommet and hang the work on the hook by the toggle, Fig.9. Place the working string to the right of the tail and you're ready to make the next row of loops - work toward the right. To keep the tail out of your way, put it over the hook for the time being.

Make your next row of loops now, as usual, but do only three at a time, withdrawing the mesh stick after

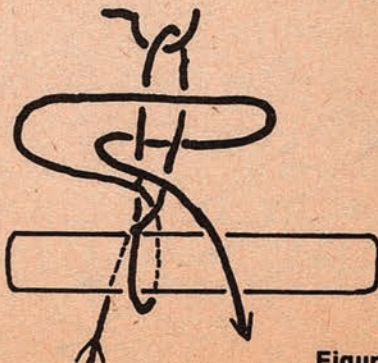


Figure 2B

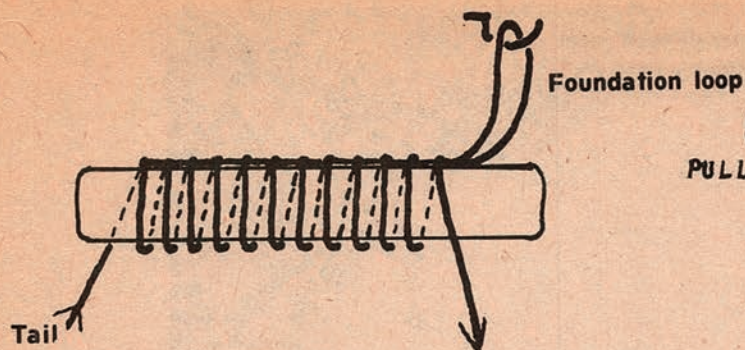


Figure 3

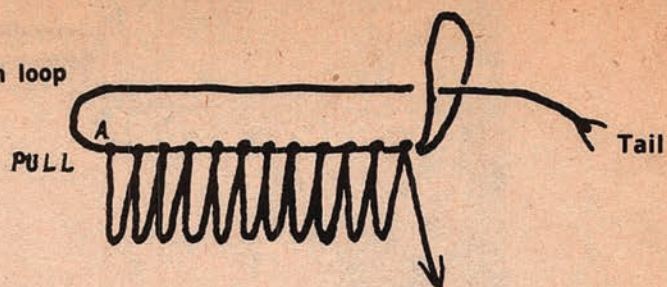


Figure 4

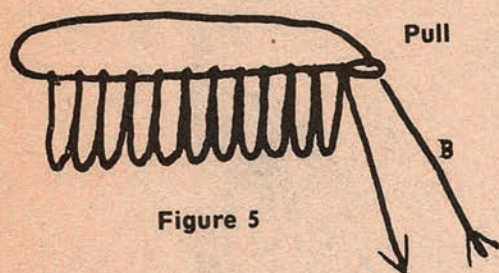


Figure 5

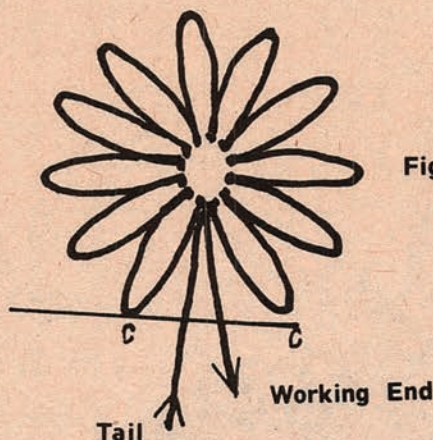


Figure 6



Figure 7



Figure 8

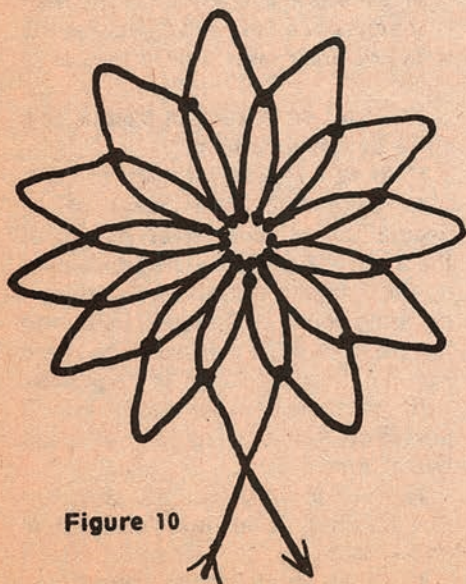


Figure 10

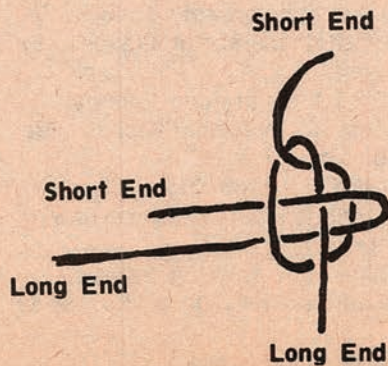


Figure 11

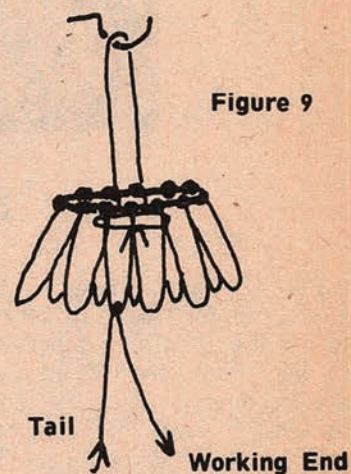
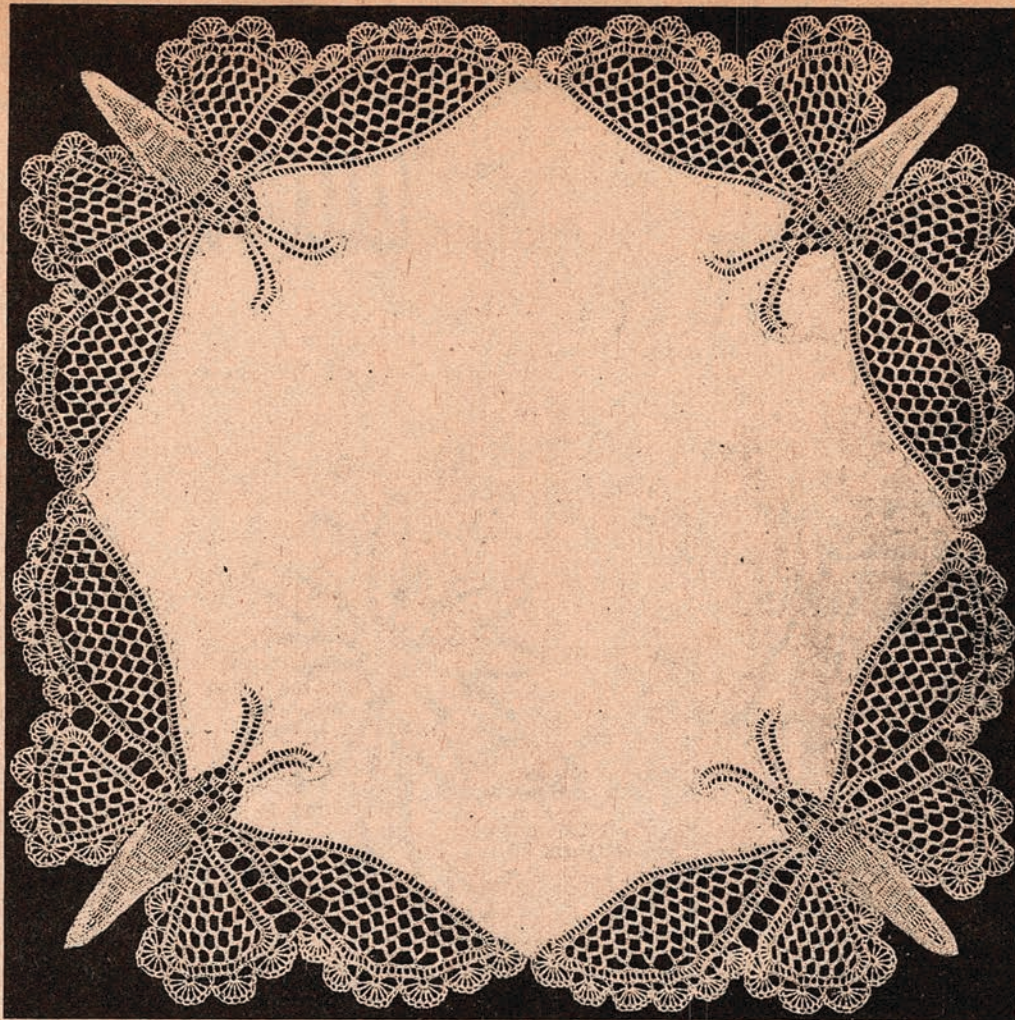


Figure 9

each group of three. Be sure you take each loop in proper sequence and see that they are not twisted. Sort the loops carefully, as you go. It will require a steady hand and patience.

After you have done eleven loops again, measure the tail and working string, as before, and tie the double overhand knot again, Fig.10. Count the meshes at the end of each round. There must be twelve each time, of course, including the last one made with the overhand knot.

Continued on page 30



The Favorite Butterfly Motif

Perle crochet cotton, No.5, ecru, was used for the butterfly which forms the ends of a scarf or table runner twenty-one inches wide, and the corners of a table cover to match. This was intended for a library set, the linen being also of gray or ecru. By using the cordonnet crochet cotton, No.60, one may have a lovely centerpiece, using eight butterflies around it; and doilies and napkins may be made to match by using a finer thread. A handsome scarf and between-meal cloth for the dining room may be made as illustrated, with white linen and thread.

Begin at the tip of body with a chain of 4 stitches.

1. Miss 3, 2 trebles (tr) in next stitch (st).

2. Four tr over 3 tr (chain (ch) 3 for 1 st).

3. Five tr over 4 tr.

4 to 10. Same as 3d row, increasing 1 tr each row.

11 to 15. Twelve tr.

16. Ch 39, 1 double crochet (dc) in 11th st from hook, (ch 6, miss 3, dc in next) 6 times, fastening last loop with a tight single crochet (sc) or slip stitch (sl st).

17. Eight dc in each loop of 6 ch, 4 dc in loop of 10 ch, turn.

18. (Ch 6, dc in middle of next loop, taking both threads) 6 times.

19. Eight dc in each of 5 loops, 4 dc in next, turn.

20. Like 18th, making 5 loops.

21. Eight dc in each of 4 loops, 4 in next, turn.

22. Like 18th, making 4 loops.

23. Eight dc in each of 3 loops, 4 dc in next, turn.

24. Like 18th, making 3 loops.

25. Eight dc in each of 2 loops, 4 in next, turn.

26. Like 18th, making 2 loops.

27. Eight dc in 1st loop, 4 in next, turn.

28. Like 18th, 1 loop.

29. Ten dc in last loop made, 4 dc in each unfilled loop up the side, -:- 11

dc in remainder of corner loop, 5 dc under each 3 ch across top, 4 dc in remaining 4 st of 39 ch, dc in each of 12 tr, ch 39, turn.

30. Like 16th row after 1st ch; then fill each space (sp) of 3 ch across top with 5 dc and make 15 dc in loop of 10 ch.

31. Eight dc in each of 5 loops of 6 ch, 4 dc in next, turn.

32 to 42. Like 18th to 28th.

43. Like 29th to -:-, drop st on needle, insert hook under the 1st of the 3 ch left uncovered at top, pick up the dropped st and draw through, bringing the 3 ch between hook and thread, ch 1, then 3 dc over the same 3 ch, 1 in the dc in top of tr, ch 5, miss 1 dc, tr in next, ch 2, miss 1, 4 tr in next 4 dc, (ch 2, miss 1, tr in next) twice, turn.

44. Four tr (ch 3 for 1st), ch 2, 4 tr in 4 tr, ch 2, tr in next tr and 3 tr under 5 ch.

45. Ch 84, dc in 11th st from hook, (ch 6, miss 4, dc in next) 14 times,

fastening every last loop with a close sl st, turn.

46. Seven dc in 1st sp of 4 ch, 6 dc in each of next 13 sp, 16 dc in loop at end.

47. Eight dc in each of 12 loops of 6 ch, 4 in next, turn.

48. Like 18th, making 13 loops.

49. Eight dc in each of 11 loops, 4 in next, turn.

50. Like 18th, making 11 loops.

51. Eight dc in each of 9 loops, 4 in next, turn.

52. Like 18th, making 8 loops.

53. Eight dc in each of 6 loops, 4 in next, turn.

54. Like 18th, 5 loops, turn.

55. Eight dc in each of 3 loops, 4 in next, turn.

56. Like 18th, 2 loops.

57. Eight dc in 1st loop, 4 in next, turn.

58. Ch 6, dc in middle of last filled loop, (ch 6, dc in middle of next) 3 times, up the side of wing, turn.

59. Eight dc in 3 loops of 6 ch, 10 in next, 4 dc in each of next 2 half filled loops, (8 dc in next, 4 dc in next) 3 times, 4 on next, turn.

60. (Ch 6, fasten in middle of next filled loop back) 4 times.

61. Eight dc in each of 4 loops of 6 ch, 4 dc in each of next 2, 8 in next; drop st on needle, insert hook under 3 ch left unfilled, pick up dropped st, bringing the 3 ch between hook and thread, as before, ch 1, 3 dc on same 3 ch, (4 dc in 4 tr, 2 in sp) twice, 4 in 4 tr, turn.

62. Like 45th row.

63. Eight dc in each of 14 loops, 4 in next, turn.

64, 65. Like 48th and 47th rows.

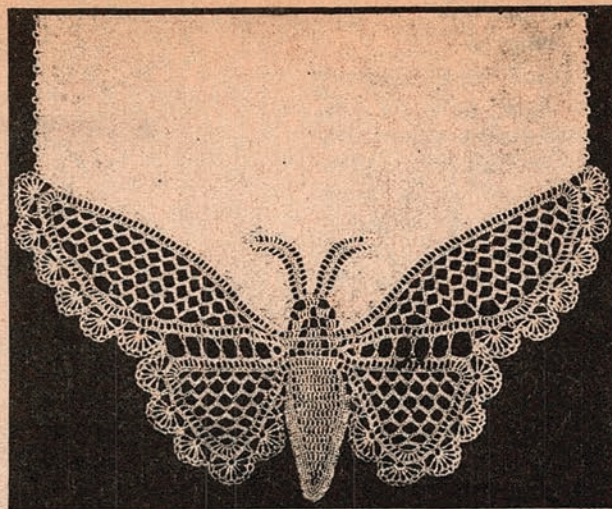
66 to 73. Like 50th to 57th.

74. Like 18th, 1 loop, then (ch 6, dc in middle of next, up side of wing) 4 times.

75. Eight dc in 4 loops of 6 ch, 10 dc in next, 4 dc in each of next 2 half filled loops, (8 in next, 4 in next) twice, 4 in next, turn.

76. Like 60th, 3 loops.

77. Eight dc in each of 3 loops, 4 dc in each of next 2, 12 dc in remainder of 10 ch loop, 6 dc in each of 13 sp along top of wing, 8 in next, 4 dc on 3 ch, 1 dc in 1st dc in top of tr, then 4 tr (ch 3 for 1st), (1 sp, 4 tr) twice, (ch 1, miss 1, tr in next) 46 times, (ch 1, tr in next dc) 8 times around tip of wing, (ch 1, miss 1, tr in next) 17 times, (ch 1, tr in next) twice, (ch 1, miss 1, tr in next) 3 times, (ch 1, tr in next) twice, then (ch 1, miss 1, tr in next) 25 times, ch 1, dc in tr of body



Butterfly Scarf-End

of butterfly, dc on next tr below, work along top of small wing with 19 sp of ch 1, miss 1, 1 tr, around the tip of wing work ch 1, tr in next, 8 times, 12 sp, as before, then ch 1, tr in next, 6 times, 14 sp, miss 1 tr of body, (3 dc along next tr below) 13 times, 5 dc along next (1st of 1st row), 5 dc along tr on other side, 3 dc along each of 13 tr up side of body, work around small wing (see that it is turned right) as before, reversing directions, join to body as between large and small wing opposite, and work around large wing, reversing directions for first large wing, ending with 46 sp, ch 1, join to next tr of body.

78. Ch 4, 3 tr in 3 tr of body, 3 sp (of ch 2, miss 2, 1 tr) 3 tr in 3 tr, double treble (d tr) in next, turn.

79. Dc between d tr and tr, ch 4, miss 2 tr, 4 tr in next 4 st, ch 2, miss 2, 4 tr, miss 2 tr, a d tr between next tr and 4 ch, turn.

80. Dc between d tr and tr, ch 4, miss 3 tr, 4 tr in next 4 st, ch 4, d tr between last tr below and 4 ch, turn.

81. Dc between d tr and tr, ch 26, miss 2, 24 dc in 24 st of ch, 4 dc in 4 tr, ch 26, turn, miss 2, 24 dc on ch, 2 dc on d tr, 12 sp (of ch 1, miss 1, 1 tr), (ch 1, tr under 2 ch at end) 5 times, ch 1, tr in next dc, 1 sp, (ch 1, tr in next) 6 times, 7 sp, ch 1, miss 2 dc of body, 1 dc in each of next 2, ch 1, miss 1 dc of antenna, 7 sp, and continue around antenna same as before, reversing directions, ending with 11 sp, ch 1, 4 dc on d tr, ch 4, 4 dc on 4 ch below, ch 4, 4 dc on d tr.

82. Working around large wing, make 2 dc in each of 2 sp, 1 in next, ch 4 for picot (p), 1 dc in same sp, repeat 33 times, 34 p in all, around

wing, 2 dc in each of 2 sp, then turn on small wing, make 2 dc in each of 2 sp, 1 in next, ch 2, dc in p opposite (last on large wing), ch 2, dc in same sp, repeat until you have joined 6 p, then continue around remainder of small wing, making 12 more p, 2 dc in next sp, 1 in next, leave 2 sp of wing and miss next 2 rows of body, 41 dc in 41 dc, taking both threads, 3 dc in next, at tip, dc in dc up other side, dc in sp on small wing opposite, leaving 2 sp, 2 in next, 1 in next, p, and continue around wing as before, reversing directions, making 18 p, 2 dc in next 2 sp, miss the joining dc, 2 dc in next 2, 1 in next, ch 2, join to last p made, ch 2, 1 in same sp, continue around large wing, as before, joining 1st 6 p, then work as before until you have made 12 more free p, 2 dc in each of next 2 sp, 1 in next, turn.

83. Shell of 10 d tr, 1 ch between each, in last p made, dc in next p, (shell of 8 d tr, 2 ch between, in next p, dc in next) 5 times, ch 2, dc in p of small wing (7th from body), make 5 shells (all of 8 d tr except the shell at tip of large wings) around small wing, then after dc in p, following 5th shell, ch 3, miss 2 dc, dc in next, ch 3, dc in p, miss 4 dc of body and work around body as before with dc in dc, 3 dc in dc at tip, dc in p of small wing opposite, ch 3, miss 2, dc in next, ch 3, dc in next p, make 5 shells as before around small wing, ch 2, dc in picot of large wing (7th from body), make 5 shells, as usual, then a shell in next p of 10 d tr, 1 ch between, as at tip of 1st large wing, dc in next p, turn.

84. Dc between p and d tr, ch 3, dc
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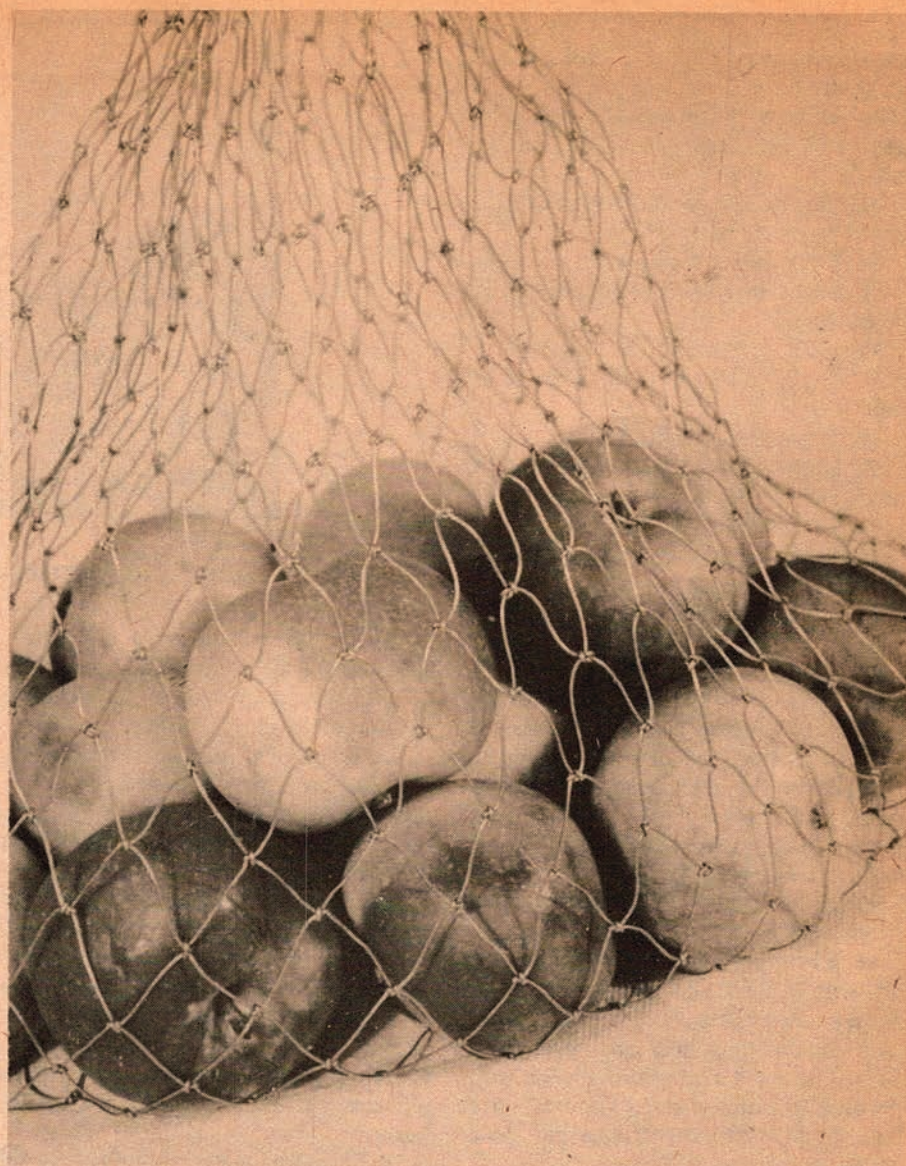
A BRIDGE TO THE PAST

Continued from page 27

After about three rows you will probably have used most of the string so wind the needle again with the other piece and join it on to the first with a reef knot. Or a more interesting knot would be what is called a filet knot. You might like to learn to make this knot because it is an excellent way to join your knitting wool, too. You can cut the ends off almost against the knot and it will never slip. To make a filet knot lay the string on your knee, or the table, and arrange the loops as in Fig.11. Then, holding the loops between thumb and finger of your left hand, pull the long ends slowly - first one and then the other. When the knot is set pick it up and pull it tight. Cut the short ends off up close. If you have tied it right, no matter how hard you pull, it will never slip.

Now complete seven rows of loops (count seven rows of knots without the knots of the grommet). Tie off the last double overhand knot very firmly and cut the ends of the string fairly short. Remove the toggle. Lace the top round of meshes with the thick string for a drawstring and tie a double overhand knot (or a reef knot) about one inch from the end of that string. Maybe you can fray out those ends for a tassel. Of course, you can make a bigger bag by making more knots and more rows of knots.

So there is your mesh bag for shopping, for a bowling ball, or for anything you may need to carry. Make one with colored string, too. And try a flat piece of netting in wool



for a scarf. There are many things which can be made with netting - even a hammock.

-- This is a hanger to attach the work to the hook and not a part of the bag.

FAVORITE BUTTERFLY MOTIF

Continued from page 29

under 1 ch, repeat around shell, making last dc between d tr and p, dc between p and d tr of next shell, work around all shells in this way, with ch 3, dc on 2 ch between large and small wings, ch 3, dc between p and 1st d tr; after dc between d tr and p of 5th shell of small wing, ch 3, dc under 3 ch, miss 2 dc on body, work around as before to opposite side, dc under 3 ch of small wing, ch 3, dc between p and d tr, and continue around shells of small and large wings as before. After working around large shell at tip of wing (1st

shell made), ch 2, dc in sp with 1 dc, then 2 dc in each of 2 sp, 1 in next, p, dc in same sp, repeat, making 15 p along top of wing, 2 dc in each of next 2 sp, 4 dc on 4 ch, p, 4 dc in d tr, p, 2 dc on next ch, p, then work around the antenna with 2 dc in each of 2 sp, 1 in next, p, 1 in same sp, making 20 p in all, ch 4, dc in next; fasten off securely.

Arrange and sew the butterflies evenly in place, cut the linen from underneath, leaving edge enough to turn and fell as a narrow hem, and finish the edge of scarf with 1 double, chain 4, double in same place, chain 3, miss space of 3 stitches, and repeat.



The Seamy Side of Dressmaking

BY LILLIAN H. LOCKE

Dressmaking has suddenly become a more complicated process than it was in the days of the loosely fitted one-piece dress. Seams now take a prominent place in most garments and must be carefully and accurately finished, otherwise they will spoil the finest dress.

Seams are of many varieties, and there are many ways to finish some seams on the wrong side, hence the novice in dressmaking frequently finds herself asking "which type of seam will be best in this case?" or "how shall I finish that seam to make it inconspicuous or strong?" The present article aims to take some of the uncertainty out of seam construction by answering some of these questions.

Let us first consider a few facts which apply to practically all seams, before discussing where to use particular seams or how to make them.

The first point for general consideration is the seam allowance on the pattern by which you cut your dress. Be very sure you know exactly how much extra is allowed for seam finish on any pattern you use, for if the dress is to fit well and go together as intended it must be joined exactly on the line marked in your pattern as the finish line for the seam. Many people make their first mistake when they fail to match seam lines as directed. Practically all patterns are accurate, therefore if you find that one edge of a shoulder seam, or sleeve seam, is

longer than its mate, cut the pieces exactly like the pattern and ease the full edge to the scant one between notches as directed, or throughout the entire seam length if no special direction is given. You will find that this fullness enables the garment to set better on the body. For example, practically all collars are a trifle shorter than the corresponding neck edge to which they are joined, to make them hug the neck more closely.

It is rarely advisable to clip notches in a seam edge. Some other method of indicating notches which will be less likely to spoil the seam finish should be used. They may be marked with needle and thread, with tailor's chalk, or on a chalk board.

Remember that wide seam edges are left in most places to provide extra material required in fitting. When the garment has been fitted and the first stitching is done, all excess material beyond that needed to finish the seam should be cut away, for this bulky material will often spoil the set of a garment.

When one side of a seam is to be eased to another, keep the full side of the seam up while working. Likewise when joining a bias edge to a straight one keep the bias edge uppermost. When joining a pile material to a plain one, lay the pile material face up and place the other on it.

If a piece is to have a dart in it or is to be tucked, plaited, shirred,

smocked or gathered, this must be done before the seam is made. Likewise, if one seam is to cross another, the first seam must be entirely finished and pressed in the right direction before the second seam is made. It is advisable to press every seam after each stitching before working further with it, for this keeps the material smooth and lays the seam flat and in the right direction. It insures straighter and more accurate seam lines. Many people prefer, especially in woolen materials, to baste seams carefully with small stitches and press them before doing any stitching. If a line should happen not to be perfectly straight it can easily be re-pressed. If the stitching is done exactly in the crease the seam will then surely be straight. Many tailors work in this manner, for nothing so mars good tailoring or dressmaking as a shaky, irregular seam line.

When stitching seams one should always stitch from the top of a seam downward, and should have the tension of the machine loose enough to give considerable elasticity to the seam. If your seams snap easily under strain, you may be sure you sew with too tight a tension.

When a bias edge is joined to a straight one or a firm, tight stitching is used on a double bias, the bias is apt to draw and pucker at the seam after the garment is finished and worn, unless the bias pieces are

Continued on page 52

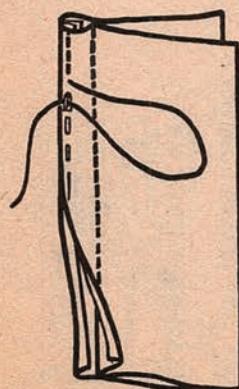


Figure I. Plain Seam

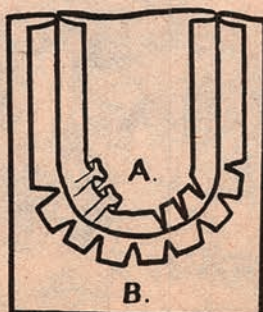


Figure II. Plain Seam



Figure III. French Seam



Figure IV. Stitched Fell Seam

COCKATOO DESIGN



For Chair-Back or Scarf-End

The number of crochet cotton to be used in a certain piece of work depends to great extent on the size required for the completed article, and somewhat on one's method; and the hook should be no larger than will carry the thread smoothly, without catching it or splitting it. Filet crochet at its best is close, firm and even, the spaces square and the design clearly defined. Loosely done and sleazy, it is not at all attractive; but if made as it should be there is no other type of crochet work that compares with it, especially as a trim for household linens and large all lace pieces, for which there is a great variety of designs.

Those who find it difficult to determine the exact size of a piece of lace when finished, will do well to work several small samples, say ten or a dozen spaces in length and four or five rows in width, using different sizes of thread with corresponding hook; then make a little book by folding colored wrapping paper or cambric and attach to each page a sample, stating the number of

thread and size hook used in making it. It is then a matter of simple arithmetical calculation.

For the design illustrated a thread giving 8 spaces to the inch was used. Make a chain of 173 stitches (A to B on chart).

1. A tr in 8th st from hook, 55 more sp, giving a measurement of seven inches.

2. One sp (ch 5 for 1st sp of row), 163 tr, 1 sp.

3 to 9. One sp, 4 tr, 52 sp, 4 tr, 1 sp.

10. One sp, 4 tr, 46 sp, 4 tr, 5 sp, 4 tr, 1 sp.

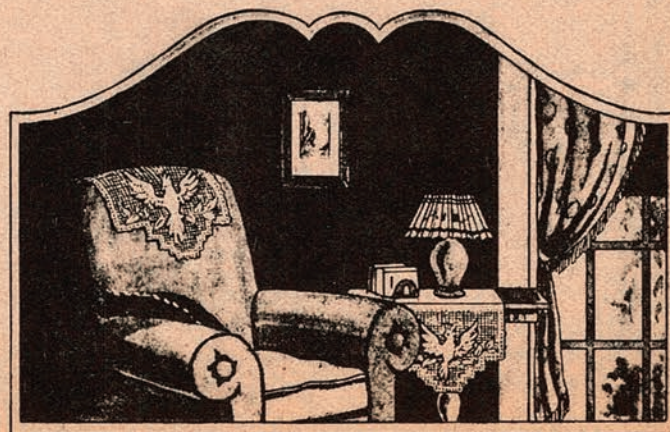
Continue, following the chart, as indicated, through the 24th row. Beginning the 25th row, ch 28, tr in 8th st of ch from hook, 7 more sp, the last tr in tr of preceding row, then continue the row with 1 sp, 4 tr, 5 sp, 10 tr, 4 sp, 19 tr, 34 sp, 4 tr, 1 sp.

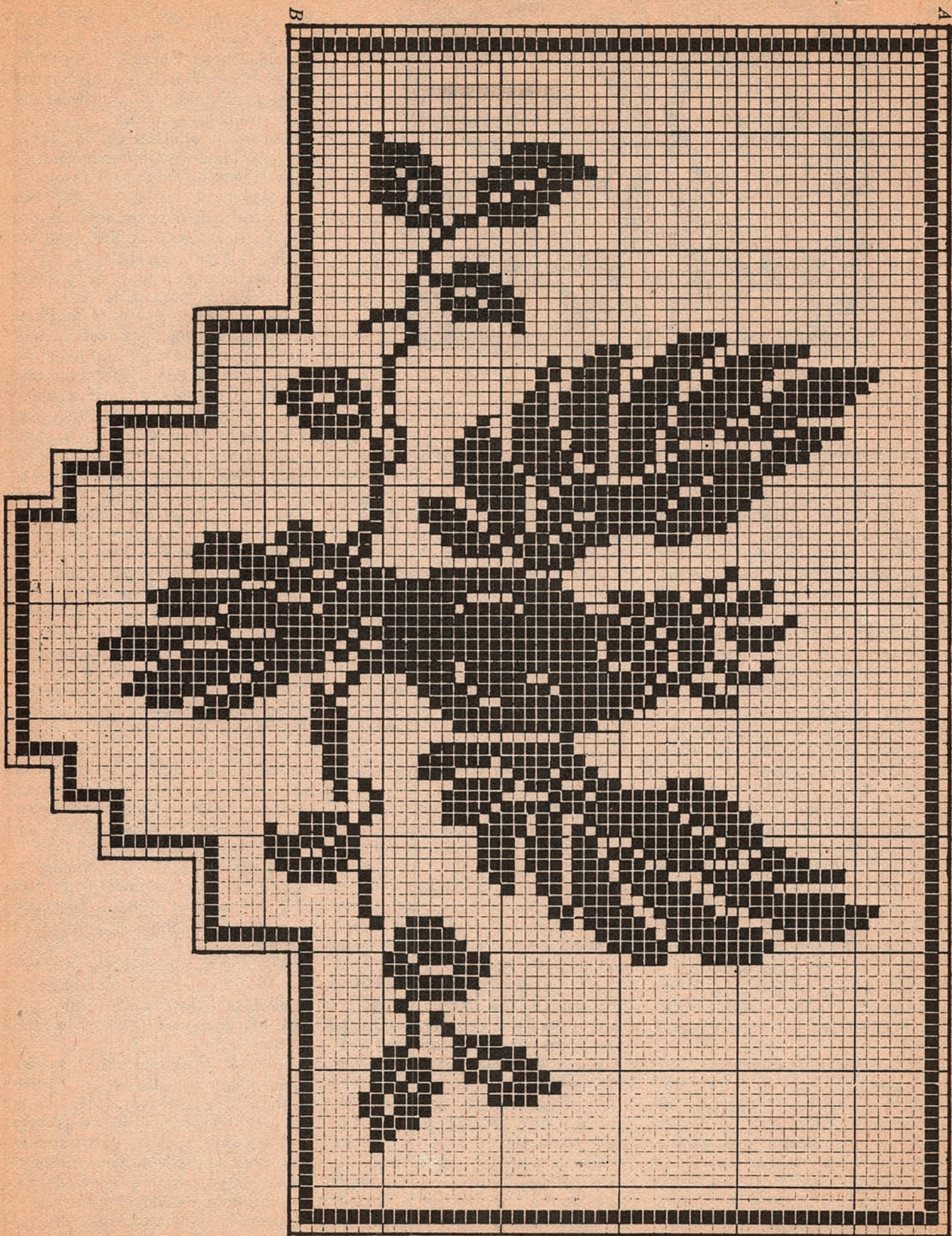
The 33rd row is widened 8 spaces, as directed; beginning the 37th row, chain 16 to widen 4 spaces, working in the same way, and widen 4 spaces also at beginning of 41st row, making the extreme width 80 spaces. Work 64th and 68th rows to within 4 spaces of end and turn the 72nd and 80th rows to within 8 spaces of end, completing the narrowing, and leaving the original number of spaces on which to work the remaining 24 rows.

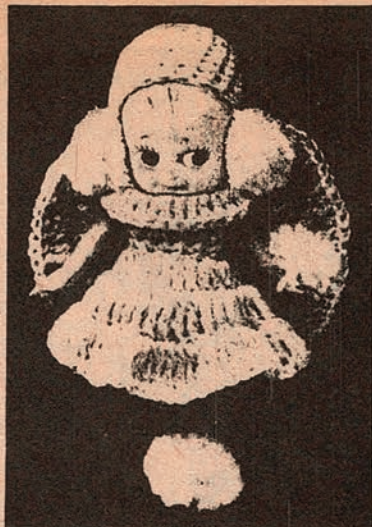
The edge has a simple finish of doubles and picots. Starting at the upper corner, right side of work toward you, chain 5, catch in same place for a picot, fill each of 4 spaces with 3 doubles, chain 5, and repeat on all straight edges, with 3 doubles, picot, 3 doubles in each corner space, and omitting the picot at each inner corner or indentation.

This design will be found equally attractive for a scarf end or chair back, and arm rests to match can be easily made by placing in each a little flower or leaf spray, and finishing all edges with the doubles and picots.

The model worked as directed measures fourteen inches. If wanted wider there may be additional rows of spaces at each side, using the same thread, or a coarser crochet cotton may be substituted, say No. 50, giving six spaces to the inch and making it about nineteen inches across the top.







POWDER DOLLS

Everybody uses powder nowadays - nearly everybody, that is - and what more delightful little gift could be devised than one of these unique containers? They are inexpensive, both as to money and time, requiring only a six-inch plastic doll and a small quantity of soft yarn for the "dress-up". There are many types, some with roguish faces, some which look very serious, others smiling in happy fashion, so that one has a wide range for selection; and the dress may be varied in so many different ways that one need not have two alike. It may be added that, in addition to their desirability as gifts these "powder dolls" sell wonderfully well at fairs - a bit of information that will appeal to those who are frequently called upon to provide something for this purpose and enjoy having their contributions "go like hot cakes".

As the dolls come in so many different shapes and sizes it may be necessary to vary, somewhat, the directions given for dressing the two illustrated; but this is easily done. The preparation is the same in any case.

Using a safety-razor blade or any convenient implement, cut a small opening in the back of the doll, a little below the shoulders. Make two vertical cuts, about three-eighths inch apart, and cut from one to the other across the bottom, forming a little "flap" which can be lifted and a tiny funnel inserted to fill the doll half full or a little more with any good talcum powder. Then place a piece of adhesive tape a trifle larger

than the flap over the opening to keep the powder in. New powder can be added and a fresh piece of tape put on whenever needed. With a darning-needle punch a few holes in the top of the head through which the powder may be shaken or sifted out as required, and you are ready for the next step.

The charming little lady who holds out her hands in gracious welcome has a fluffy loop-stitch skirt, quite in style as to brevity, and using Germantown zephyr or any soft wool of similar size. With white, make a chain of 30 stitches.

1. Miss 3, a treble in each following stitch of chain.

2,3. A treble in each treble (chain 3 for 1st treble of row); fasten off.

This strip forms the foundation; if a longer skirt is required, simply add another row of trebles, or for a larger waist-size begin with more chain stitches. To make the loops, thread one strand of white yarn and one of pink, blue or any delicate color into a darning needle; fasten in at one end of the strip, and make a loop in every other stitch across, having the loops about one half inch long. The two strands may be used in one needle, but a better effect is given if the first row is made with white, as directed, the next with the color, taking up the stitches omitted in the preceding row. In order to have the loops quite even, it is well to hold a pencil or something similar along the edge of the strip and sew over this with the white; then with the color make the next row of loops, sewing over the pencil to alternating

stitches; work across at top of next row of trebles in the same way and continue until the skirt is entirely covered with these loops. Then put it in place, letting it lap a little at the top, and pinning neatly.

For the wristlets or cuffs: Take a piece of white yarn, three or four inches in length, and over this work 13 trebles; chain 3 for 1st and join to top of 3 chain; slip over the hand and tie the yarn securely at the wrist. A little chain stitching of color or a row of single crochet around the top adds to these little flare cuffs.

Tie two small pompons together and fasten around the feet so they come directly in front and over the toes. To make the pompons; cut two circles of cardboard about one-half inch larger in diameter than you wish the finished pompon to be, and make a tiny circle in the center of each, about one-third the diameter of the card, so the balls will be amply full. Place the circles together evenly and, threading a darning needle with the wool, sew over and over, from center to edge, until the hole is well filled; then separate the circles a little and run in a strong thread or cord, or two strands of yarn, cut around the edge, keeping the scissors between the circles, tie the thread very securely, slip off the cardboard, clip evenly and fluff with the fingers until you have a round ball. A bit of the color is used with white for the pompons on our little lady's feet; all others are entirely of white. Pompons of any size may be made in the same way, and the cards can be used over and over.

For the cap: 1. Using the color, make a loop that will hold 12 trebles, join and tie, after filling with trebles.

2. Join white, and work 2 trebles in each treble, join.

3. A tr in tr, 2 in next; repeat, join.

4. A tr in each of 2 tr, 2 in next; repeat, join; fasten off white.

5. Join color and make 1 tr in each tr, join.

6. A dc in every other st, all around, join and fasten off. Finish with a little pompon of the white yarn sewed securely to the last row at each side of cap. A cap for any dolly can be made in the same way, or for dolly's mamma, if you please, by continuing the widening as directed until the crown is of desired size, working the band without widening, drawing in at the edge with a double in every other stitch, or as needed to

give the head-size and finishing with a pompon over each ear.

A roguish little black-eyed elf gives the foundation for another powder receptacle. Using Shetland floss or other fine yarn, start at the center of the cap and end at the bottom of the skirt, making the entire ensemble in one piece.

Make a loop that will hold 7 doubles; work around and around, 2 doubles in each double for 2 rows, taking both threads of the stitch to avoid a rib, then 1 double in double and 2 in next for three rows, after which work around and around without widening until you have 13 rows in all. It is a good plan to fit the little cap to the head of the doll you are using, as you work, varying the directions if need be. Now chain 9, miss 16 doubles, a double in each double across back of cap and 1 in each stitch of 9 chain. Work around again, a double in each double; a double in each double until you come directly under the arm, chain 2, miss 3, a double in each of next 7 doubles, make the second armhole as before, and continue working around and around, a double in each stitch, until you have 4 rows under the arms, when you are ready to make the little flare skirt, which may be turned up at the back and pinned.

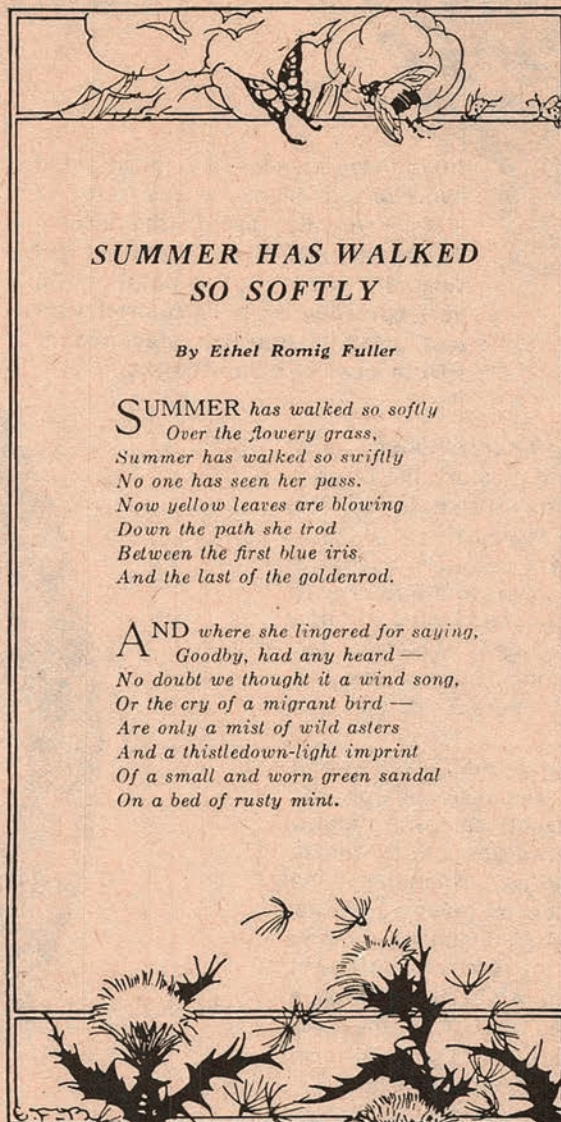
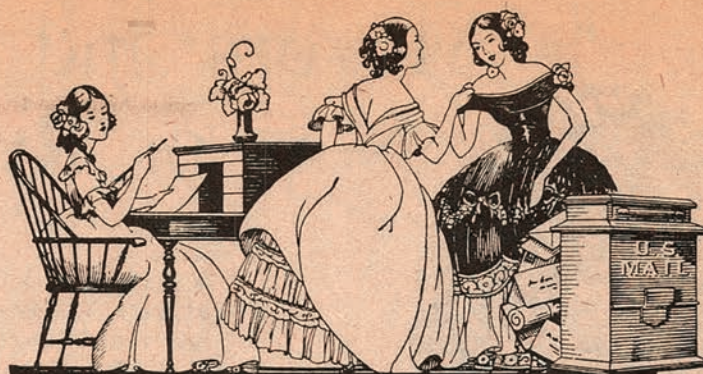
1. Two tr in each dc; join to the 3 chain that represents 1st tr.

2,3. Two d tr (ch 4 for 1st) in each st of preceding row, join. Fasten off neatly at end of last row.

For the collar, fasten in at beginning of 9 chain and make 2 trebles in each stitch (3 chain for 1st treble) around the neck and across back of cap; join and fasten off.

Finish with one white pompon over each ear, two on the feet and one on the left wrist. Pink floss was used for this cunning outfit, but any preferred color may be chosen; light, delicate colors are daintiest, however. If desired, the cap, collar and skirt may be edged with a row of double crochet, 1 in each stitch, or a little trim may be chain-stitched on with a needle, using white.

Wee folk, who sometimes object most strenuously to being powdered after a bath or on other occasion, will take to this comforting process eagerly when administered by one of these jolly little powder dolls - try it and see. And, as suggested, either ensemble may be enlarged to any desired size, or made smaller.

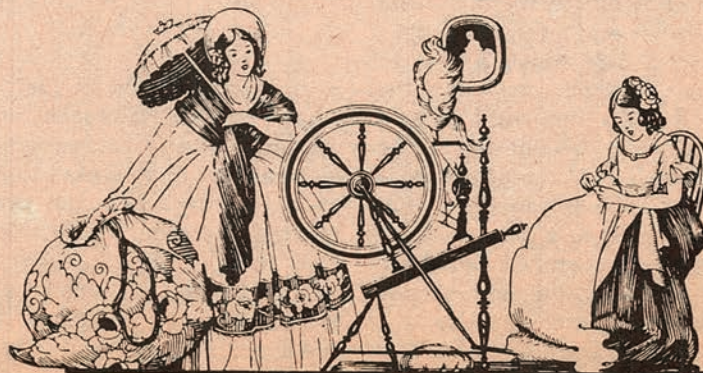


SUMMER HAS WALKED SO SOFTLY

By Ethel Romig Fuller

SUMMER has walked so softly
Over the flowery grass,
Summer has walked so swiftly
No one has seen her pass.
Now yellow leaves are blowing
Down the path she trod
Between the first blue iris
And the last of the goldenrod.

AND where she lingered for saying,
Goodby, had any heard —
No doubt we thought it a wind song,
Or the cry of a migrant bird —
Are only a mist of wild asters
And a thistledown-light imprint
Of a small and worn green sandal
On a bed of rusty mint.



Mirrors and Sconces

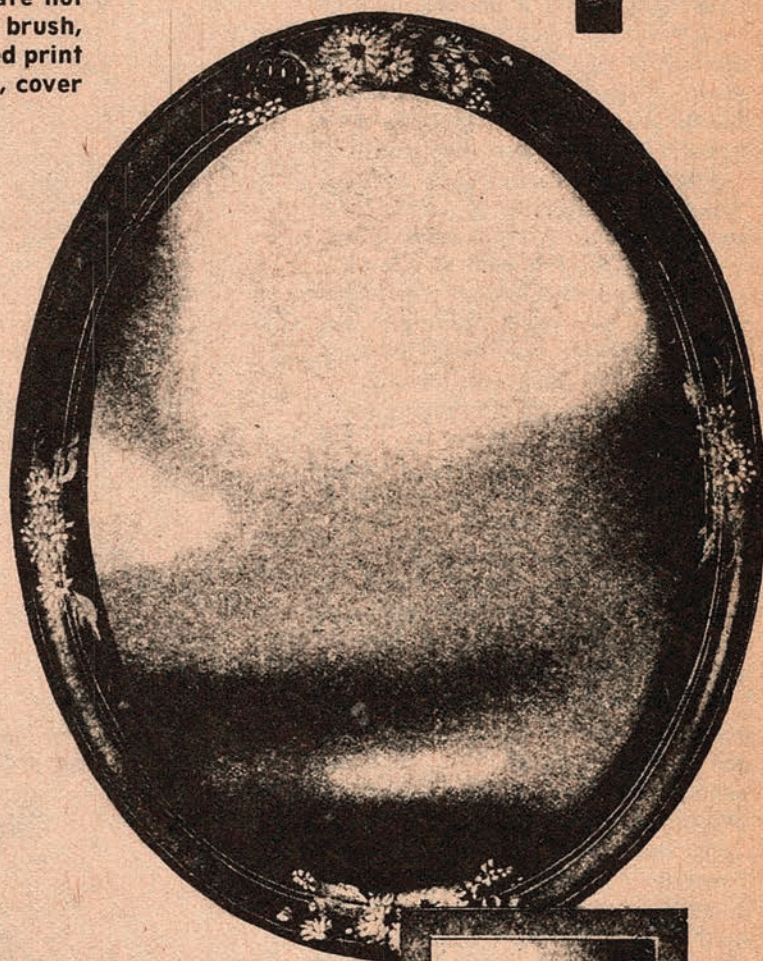
New or Renewed



A candle sconce of tin can be made at home. The oval plaque measures fourteen by ten and one-half inches. If you want to use a fat, dumpy candle, make the holder to fit.



After these sconces have been given two coats of black or any color of lacquer you may prefer, the decoration is the next step. If you are not sure of your skill with a paint brush, very carefully cut out a colored print and, after pasting it in place, cover with a coat of clear shellac.



No matter how carefully one plans when furnishing a room, the budget never seems to stretch to all the little finishing touches.

Often a dark corner needs a cheery note of color, and a mirror is better than almost anything for this purpose, particularly when, added to the reflections which are its specialty, the frame is bright and gay.

A room may be uninteresting and characterless because all of the furniture is about the same height, and there are no ups and downs to break the monotony. When this is the case, height can be given to one or two pieces by judiciously placing something on the wall behind them. This something might be a mirror, a pair of sconces, or both if they are put above a heavy piece of furniture.

To Make Sconces Of Tin

An oval is first cut, measuring ten and one-half by fourteen inches, and with a hammer and a tenpenny nail, on the wrong side make a row of dents about half an inch from the edge, so that on the right side it forms a beading. Do not pierce the tin. The grease cup is made from a circle five and one-half inches in diameter, bent up into a shallow bowl shape. The holder which is soldered to this is about two inches high and made so that a candle will fit snugly. A band of tin, eleven by two inches, has each of the long sides turned

back one-fourth of an inch to take away the sharp edges and give strength; one end is turned back at right angles and riveted to the base of the holder, and the other end riveted to the bottom of the plaque. This band is then curved up in a graceful sweep as illustrated at the left top corner of the page. A hole at the top of the plaque makes it easy to hang on the wall.



Using A Paint Brush

The designs painted on these mirrors and sconces look very elaborate; and, though not so difficult as they appear, are possibly beyond the skill of some. This, however, does not mean that because you are not able to copy these designs, you cannot make up some quite as attractive. Try the plan of the cut-out embroidery, for it can be used on the frame as well as on the mirror itself. Sometimes a few strokes of a paint brush add considerably to the design. The little birds were put on the small mirror this way. There is an old saying "Keep a thing seven years and you will find a use for it," and maybe there are bits of gay-colored trimmings to be found tucked away in the scrap bag that are ideal for such decorative purposes.

Painting with oil colors, one can make some very attractive designs

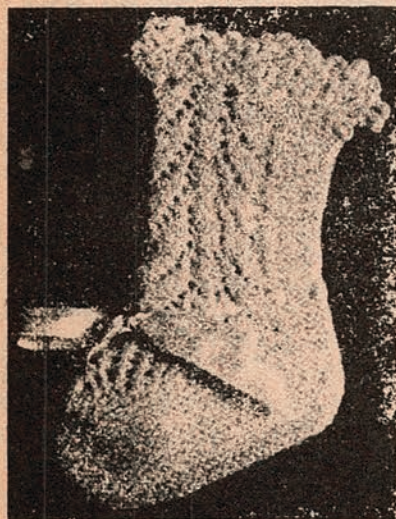


of brush marks. The zinnias were made by using a single brush mark for each petal, and getting the variation by using several shades in each flower, but only one shade in each petal, as we do in so much of the colored embroidery. Make the outer row of petals first and gradually work in toward the center. At the foot of the page are shown the type of brush marks that were used in

painting these designs. Sometimes two marks make one petal and then a light and dark shade may be used. If you want a toothed-edge petal, do not have the brush pointed and you will get the effect of irregularity. If the brush is held upright and just touched to the surface, you can get the effect of fine leaves and flowers that are surprisingly realistic. Try the various little marks shown here on a piece of paper and then combine them to form flowers, and the results will surprise you. When working with oil paints, one color can be used on the top of another, without being apparent, so in that way they are more easily handled than watercolors.

Stenciling is another method of decoration that is easily done, and it seems hardly necessary to mention Godey Prints and Silhouettes as a means of introducing a design.

KNITTED BOOTEES (Fern Pattern)



Materials required are steel needles, No. 16 and one skein of threefold saxony, pale pink or blue, or white, as preferred; or the slipper may be of color and the remainder white. Cast on 44 stitches.

1. Knit 5, -- slip and bind (that is, slip 1, knit 1, draw the slipped stitch over), knit 3, over, narrow, over, knit 3, over, slip and bind, over, knit

3, narrow, repeat from --, knit 5.

2. Knit 5, purl 34, knit 5. Every even row the same.

3. Knit 5, -- slip and bind, (knit 2, over) twice, knit 1, slip, narrow and bind, knit 1, (over, knit 2) twice, narrow, repeat (from -- always), knit 5.

5. Knit 5, -- slip and bind, knit 1, over, knit 3, over, knit 1, slip, narrow and bind, knit 1, over, knit 3, over, knit 1, repeat, knit 5.

7. Knit 5, -- slip and bind, over, knit 2, narrow, over, knit 1, over, slip, narrow and bind, over, knit 1, over, slip and bind, knit 2, over, narrow, repeat, knit 5.

This completes one pattern. Repeat the pattern six times, completing the leg, which may have five repeats of the pattern if desired not so long.

To start the foot, knit 15 stitches on 1st needle, then knit 14 on a 3d needle for the instep, as follows: Knit 1, over, knit 4, narrow slip and bind, knit 4, over, knit 1. Leave the other 15 stitches on needle for side of foot. Knit the 14 stitches back and forth.

2. Purl 14. Other even rows the same.

3. Knit 1, over, narrow, over, knit 2, narrow, slip and bind, knit 2, over, narrow, over, knit 1.

5. Knit 1, (over, narrow) 3 times, slip and bind, (over narrow) twice, knit 1.

7. Knit 1, (over, narrow) 6 times, knit 1.

8. Purl 14.

Repeat 7th and 8th rows five times, then knit across plain, and purl back.

Pick up 14 stitches on each side of the instep, and knit also the 15 stitches on each side of foot, knitting entirely around and back in plain knitting for 18 rows. Then knit 1, narrow at beginning of row on needle across toe, narrow 1 stitch at end of this row, and at the heel. Knit next row plain. Repeat these 2 rows twice more. Bind off and sew up neatly.

Finish top of bootie with a little crocheted scallop, as follows:

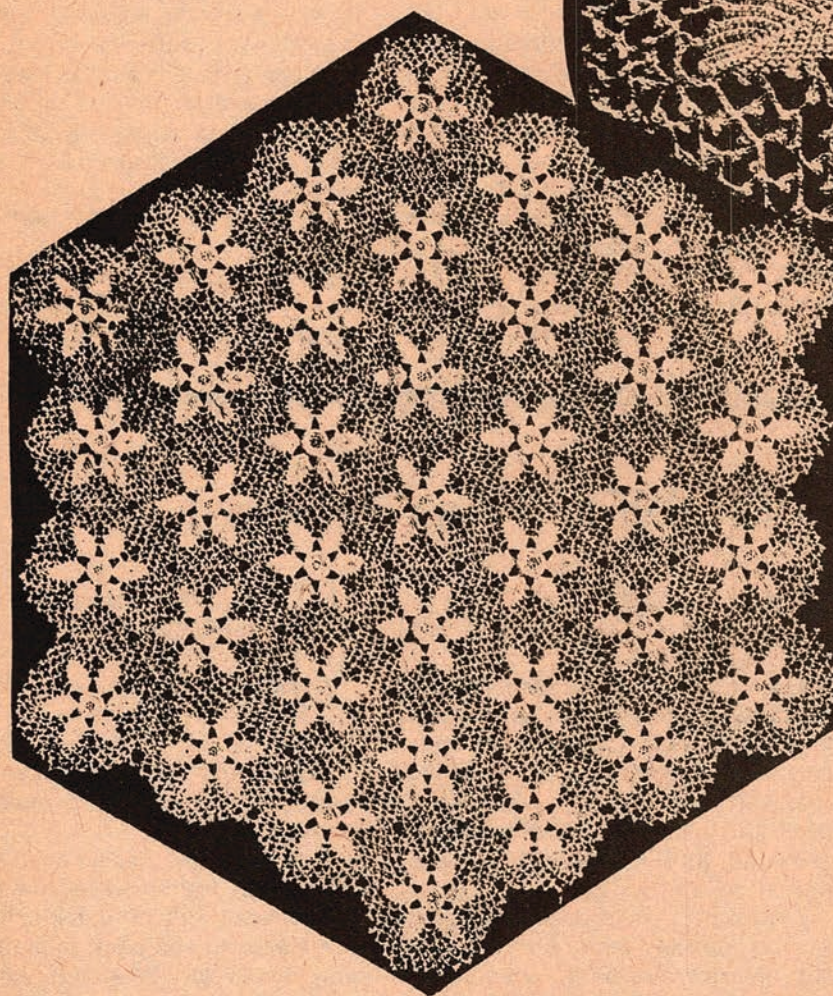
1. Fasten in a stitch at the back, chain 3, 5 trebles in same stitch, -- miss space of 2 stitches, a double in next, miss 2, 5 trebles in next; repeat from -- around.

2. A double between 1st 2 trebles of shell, -- chain 5, a double between next 2 trebles; repeat.

Any other attractive finish may be substituted that is preferred. Run ribbon in and out at the ankle, or cord and tassels, to tie.

HEXAGONAL CENTERPIECE

IN IRISH CROCHET



Detail of Medallion

While this motif - of rose and leaves is not new, I have never seen it used in the formation of a six-sided centerpiece. Let me suggest, too, that a three-piece buffet set may be quite as easily made, forming an oblong mat of four motifs with three each side, for the larger or center doily, and two round ones having a motif at center and six surrounding it; or three motifs may be used for a smaller mat. Many ways of arranging them for any required purpose will be discovered, or for using the roses and leaves independently.

No.70 crochet cotton was used for the centerpiece illustrated, which measures twenty-seven inches in

diameter and sixteen inches on each side. Chain 6, join to form a ring.

1. Ch 6, (a tr in ring, ch 3) 5 times, join to 3d of 6 ch; 6 sp in all.

2. Six tr in sp, fasten with sc in tr of last row; repeat around, join.

3. Ch 5, fasten between petals, letting the ch pass at the back; repeat.

4. Fill each loop of 5 ch with 8 tr, sc in sc; repeat.

5. Like 3d, with 7 ch instead of 5.

6. Like 4th row, with petals of 10 tr. This completes the rose; break off thread, fastening securely.

For the leaves: Ch 10.

1. Miss 1 ch, 1 dc in each of 9 st, ch 3, 1 dc in each of 7 st down other side of ch, turn.

2. Ch 3, dc in each of 7 dc, 1 dc under 3 ch, ch 3, dc under same 3 ch and dc in each of 6 dc down other side turn.

Repeat 2d row until you have 6 ridges or ribs each side of center; at middle of last rib join between 2 petals of rose, finish the other side of leaf and fasten off.

Make six of these leaves, joining each to the rose as indicated, each to preceding leaf when beginning the last rib, and the last leaf to 1st in like manner.

1. Join thread to the turning ch of 3 (or p) next to tip of leaf, -: (ch 7, catch back in 4th st for a p) twice, ch 3, miss next p on side of leaf, dc in next, -: repeat from -: to -: once, ch 6, catch back on 4th st from needle, ch 2, dc in p of next leaf, repeat from -: to -: twice, (ch 7, p, ch 3) twice, dc in p on other side of tip, and repeat from 1st -: all around, joining last p - ch where 1st started.

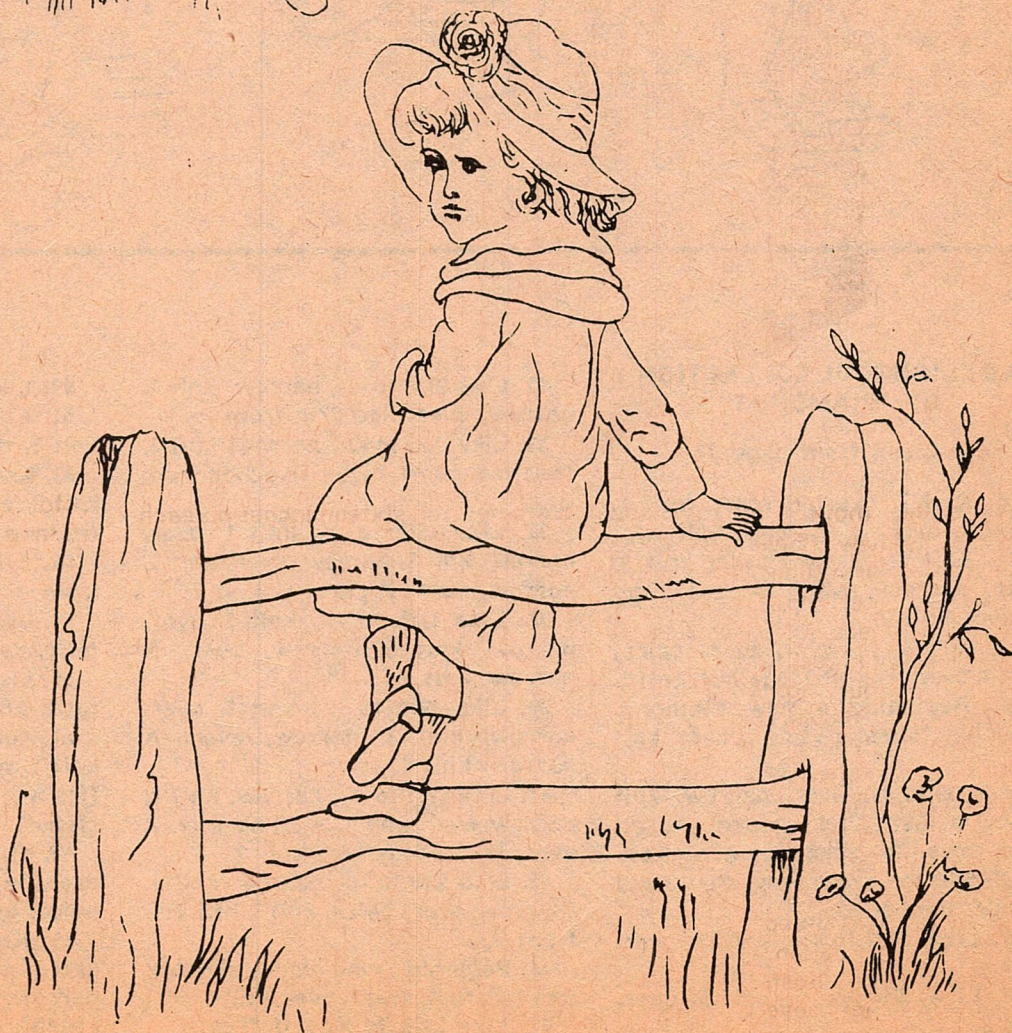
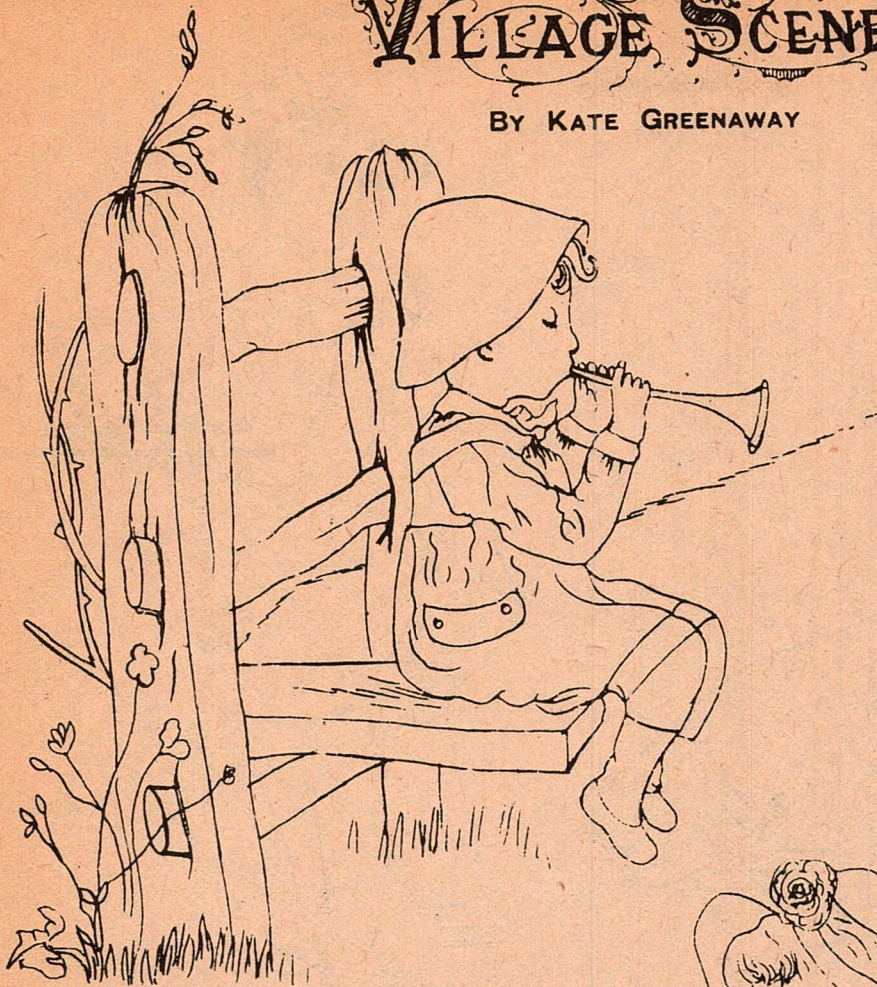
2. Sl st to middle of 1st p - ch or break thread and fasten there, (ch 7, p) twice, ch 3, -: dc in middle of next p - ch, repeat around, missing the short p - ch between leaves, and joining last p - ch where 1st started.

3. Like 2d row to -: , a tr in next p - ch (which comes between leaves), (p - ch, dc between p of next p - ch) twice, p - ch, dc in fastening dc between next 2 loops, over tip of leaf; repeat around, joining last p - ch where started.

Continued on page 43

VILLAGE SCENES

BY KATE GREENAWAY





A DELIGHTFUL COLLECTION OF "DIAMONDS"

Continued from page 19

19. Knit 7, over, narrow, knit 1, narrow, over, :- narrow, knit 2.

21. Knit 4, narrow, over, knit 3, over, narrow, over, :- knit 3 together, knit 2.

23. Knit 4, (narrow, over) twice, knit 3, over, :- knit 3 together, knit 2.

25. Beginning a new diamond, work like 15th to :-, knit 1, over, knit 3.

26,28,30,32,34. Over, narrow, knit plain to last stitch, widen. As all even rows, not otherwise given, are knitted in the same way, they need not be mentioned.

27. Like 17th to :-, knit 3, over, knit 3.

29. Like 19th to :-, knit 5, over, knit 3.

31. Like 21st to :-, narrow, knit 1, narrow, over, like 27th from :-.

33. Like 23d to :-, narrow, knit 1, (narrow, over) twice, like 27th from :-.

35. Like 15th to :-, knit 1, over, narrow, knit 1, narrow, over, knit 2, narrow, over, X narrow, knit 2.

37. Like 17th to :-, knit 3, over, narrow, knit 3, narrow, over, X narrow, knit 2.

39. Like 19th to :-, knit 5, over, narrow, knit 1, narrow, over, X narrow, knit 2.

41. Like 21st to :-, narrow, knit 1, narrow, over, knit 3, over, narrow, X over, knit 3 together, knit 2.

43. Like 23d to :-, narrow, knit 1, (narrow, over) twice, knit 3, like 41st from X.

45. Beginning new diamond, work like 35th to X, knit 1, over, knit 3.

47. Like 37th to X, 27th from :-.

49. Like 39th to X, 29th from :-.

51. Like 41st to X, over, narrow, knit 1, narrow, over, 27th from :-.

53. Knit 3, :- (narrow, over) twice, knit 3, over, narrow, knit 1, repeat, (narrow, over) twice, 27th from :-.

55. Like 35th to X, then repeat from :- to X, narrow, knit 2.

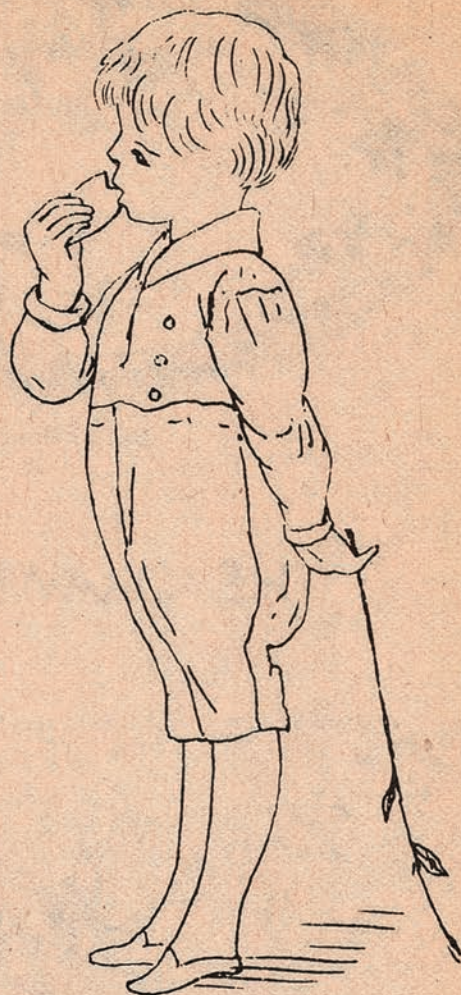
57. Like 37th to X, repeat from :- to X, narrow, knit 2.

59. Like 39th to X, repeat from :- to X, knit 2.

61. Knit 9, :- (over, narrow) twice, knit 1, narrow, over, knit 3, repeat (from :-, always unless otherwise stated), over, narrow, 41st from X.

63. Knit 3, over, narrow, knit 6, :- over, narrow, knit 1, (narrow, over) twice, knit 3, repeat, 41st from X.

65. Knit 2, (over, narrow) twice, knit 4, :- narrow, over, knit 1, over, narrow, knit 1, narrow, over, knit 2, repeat, narrow, over, 45th from X.



67. Knit 3, over, narrow, (over, narrow, knit 3) twice, (over, narrow, knit 3, narrow, over, knit 3) twice, over, knit 3.

69. Edge of knit 4, (over, narrow) twice; knit 2, narrow, over, (knit 5, over, narrow, knit 1, narrow, over) twice, knit 5, over, knit 3.

70. Over, narrow, knit remaining stitches plain; all following even rows the same.

71. Edge; knit 1, narrow, over, knit 2, -- narrow, over, knit 3, (over, narrow) twice, knit 1, repeat (from --), narrow, over, 27th from --.

73. Edge; narrow, over, knit 2, -- (narrow, over) twice, knit 3, over, narrow, knit 1, repeat, (narrow, over) twice, 27th from --.

75. Edge; knit 2, (over, narrow, knit 1, narrow, over, knit 2, narrow, over, knit 1) twice, over, narrow, knit 1, narrow, over, knit 2, --

narrow, over, narrow, knit 2.

77. Edge; (knit 3, over, narrow, knit 3, narrow, over) 3 times, narrow, knit 2.

79. Edge; knit 4, (over, narrow, knit 1, narrow, over, knit 5) twice, over, narrow, knit 1, like 75th from --.

81. Edge; knit 5, like 61st from --.

83. Edge; knit 6, like 63d from --.

85. Edge; knit 4, continue like 65th.

87. Edge; (knit 3, narrow, over, knit 3, over, narrow) twice, knit 3, narrow, over, 27th from --.

89 to 103. Same as 69th to 83d row, inclusive.

104. Over, narrow, knit 36.

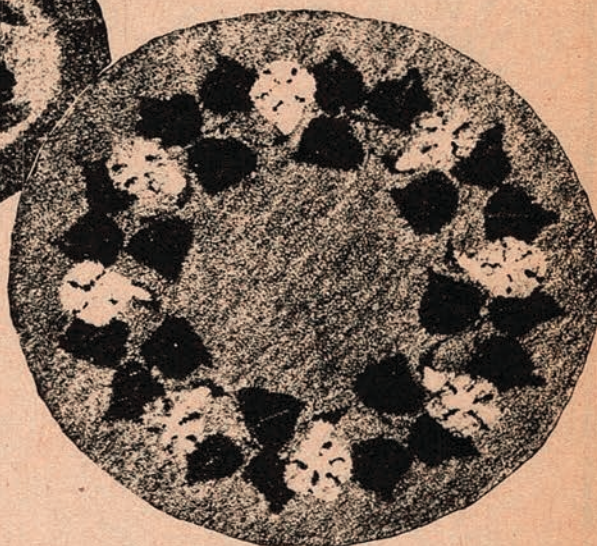
Repeat the straight lace from 85th row.

To shape the opposite corner, after having knitted the straight lace to the length required for the square of linen it is to be fitted to, the work is

decreased or narrowed as it was previously increased or widened, at the diagonal or miter. This pattern is so simple that it seems unnecessary to repeat directions in detail; indeed, most designs in knitted lace or insertion may have corners turned in the same way by anyone who is accustomed to the work. Three more pieces are made like the first, and the corners are sewed together, matching the design as accurately as possible. By another method the straight lace is made first; then to miter the corner leave a stitch or stitches on the left-hand needle, turn and knit back, continuing until the miter is formed. In making the other half of corner these stitches are gradually knitted off as they were left, thus forming the corner without having to join it with needle and thread.



Bed of Pansies



Smiling Morning Glories

THE DRAWN-IN RUG



A Bowl of Yellow Tulips

A time was when the greatest claim of the drawn-in rug to consideration lay in its utility, and in the fact that it represented "something from nothing", and thus appealed very strongly to the heart of the thrifty housekeeper. Time is when it finds a place on polished floors in beautiful homes, and is not put to the blush by the expensive Oriental rugs with which it associates. The mistress of the manse is quite as proud of one as of the other; indeed, the preponderance of her favor is more than likely to go to the "hooked" rug which is reminiscent of colonial times, and has come to her as an heirloom. Not many possess these relics of older days, since the rugs were so plentiful and so useful and so very ordinary that nobody thought of their possible value as legacies to

later generations; they simply saw hard service as door-mats, hearth-rugs, or wherever much wear was likely to fall, and when faded or soiled and worn were discarded or relegated to more obscure positions, and their places filled by newer creations.

For one thing, they were so easy and simple to make, costing no more than the time of the worker; and this, if she worked alone, was usually parceled out in spare minutes or half hours which chanced to be free from the call of other household duties. But she did not always work alone. The oldtime "rug-bee" was a positive delight; there could not be a better promotor of sociability and friendliness and good-will and cheer. The writer remembers a summer of her early childhood, spent in a little

New England village, where nearly every house was white and green-blinded, and there were posy-beds in the front yards, and the spotless floors were covered with braided and drawn-in rugs - "pulled" rugs they were called. Every little while, perhaps two or three weeks, somebody made a rug-bee, and invited all her neighbors; and there would be a delicious supper and a good time generally. The rugs were always prepared in advance, and the burlap foundation put into the frame. Everybody was interested - and how the work flew! One dear woman in the town, I remember, was gifted with the "knack" of freehand drawing and her services were always in demand. Her creations, carried out by aid of charred sticks, seemed little short of marvelous. And the laughter and fun and good-natured rivalry of it all - surely we may well revive the rug-bee with the making of the rugs!

The implements required are inexpensive, and the first cost is all, since they are practically indestructible. A large hook is needed, and a frame which can be readily adjusted to any size of rug. This frame consists of four strips of wood, put together as required and held at the corners by clamps. Or holes may be bored at equal distances along the bars, which are then held by wooden pegs. It is an excellent plan to put a

piece of firm, heavy cotton cloth along each strip, tacking it securely, and letting it extend an inch or two over the inside edge of the frame, all around. This is better than to tack the burlap foundation to the wood itself, as is sometimes done. Turn under the edge of the burlap about an inch and baste securely to the cloth with strong twine, taking care that the threads of the rug foundation - the warp and woof - run straight across, each way.

Now you are ready to begin the drawing in. Place the ends of the frame upon four chair-backs or two tables, or arrange them upon any convenient supports just high enough to enable the worker to sit upright in a comfortable position; some workers prefer to have one end of the frame rest in the lap, as any embroidery - frame, and this does well in case of a small rug. The burlap should, of course, be stretched tightly and evenly, by the proper adjustment of the frame. Take the cut strip of goods which is to be drawn in between thumb and finger of left hand and hold it under the burlap, put the hook down through from the upper side, catch the end of the strip and draw it up through; put the hook down again two or three threads from where it first went down, catch the strip and draw up a loop about one half inch. Repeat until the strip is entirely used, making the loops as perfectly uniform as possible, and draw the end through to the right side; then take another strip and continue. The loops may be left as pulled through, or clipped and sheared closely and evenly. Both types of rug are liked, although a recent preference leans to the unclipped ones - which really entail less work. If to be sheared, the loops should be a trifle longer. The closeness of them depends somewhat on the material used; needless to say, however, that the burlap must be completely covered. As you work from the outer edge toward the middle, each side, the completed portion may be rolled up, so that it will not be necessary to reach so far. When finished and taken from the frame the rug may be lined, or the edges of burlap simply turned over and hemmed down.

This is the whole story - so far as the making of drawn-in rugs, which of late have sprung into so great favor, is concerned. With a little practise in the pulling up of the loops

evenly, and an artistic sense of design and color, the merest novice cannot fail to produce rugs which will prove a continual delight and surprise. A few suggestions in regard to the preparation of materials may not be amiss. Any cloth save that which is very thick and heavy may be utilized, whether of silk, cotton or wool, and the width of the strips depends on the thickness of the fabric - say from one half to one and one-fourth inches; the loops should pull easily through the burlap, not spreading the threads too much. It is better to make the rug of one material - that is, cotton and woolen rags should not be used together, since they do not wear in the same way. A rug of silk rags is very attractive, used where it will not receive too hard wear. The dye-pot is a splendid "first aid"; old sheets and pillowcases may be colored, as may worn undergarments and faded cotton dresses - there is really nothing the interested and ingenious rug-maker cannot utilize to advantage. The colors should not be too bright, else a crude effect is likely to result. Color-combinations should be harmonious, and in attaining this desired end the worker will find a study of Oriental rugs, good carpets, cretonnes and tapestries very helpful. The smallest scraps of material may be utilized; for this purpose a floral-design, with many-hued posies, is good. Then there is the "hit-or-miss" rug, which uses odds and ends left from the making of other rugs, perhaps, and the shell-pattern, an old favorite; either, with a border of solid color, is pleasing.

Several unusual and artistic rugs, all bearing the colonial hallmark, are illustrated. An oval rug, twenty-eight by fifty-four inches, gives us a charming design of pansies, using two shades of purple and pink, with yellow for the flower-centers and green for leaves, against a background of wood-brown; the three-inch border is of chinchilla. Burlap, large enough to take the oval, is stretched in the frames, as directed; then the oval is marked on this. For the round rug proceed in the same way. This has no border, and the morning-glories of blue and pink, with black markings, petal-divisions and stems, smile up at us cheerfully from a gray ground. The leaves are of dark green, veined with brown, and the completed rug

is one yard in diameter. A third rug shows a bowl of yellow tulips, outlined with black, a single flower and leaves in each corner; the bowl is of brown, with lighter brown and black decoration, the leaves of two shades of green, and the blue-gray of the ground brings out the coloring in a pretty way. The rug measures twenty-seven by fifty-two inches when finished.

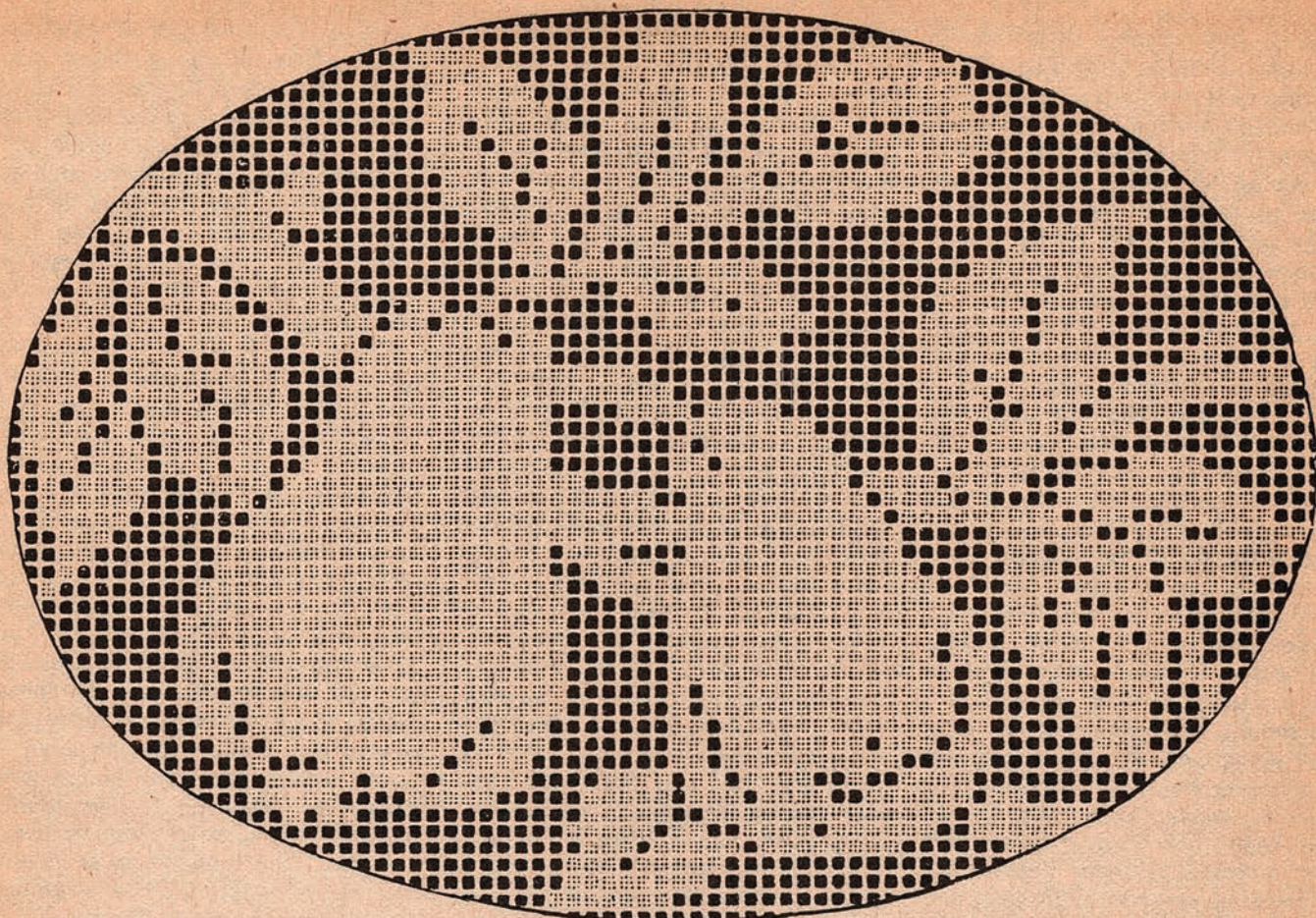
These rugs have advantages which no others possess. They wear even better than many of the high priced Oriental rugs, and are easily repaired at home, should this be found necessary. First, clean the rug thoroughly by brushing and washing - never shaking it; it is an excellent plan to first rub with a good soap, or emulsion, then play the hose on it. If there are many breaks it is well to cover the entire back of the rug with burlap, cutting this two or three inches larger all around. Baste the rug to this, taking care to keep it even - many paste the burlap on; then sew down the frayed edges, after they have been properly trimmed, and fill in the spaces by drawing the strips into the new backing. Colors must, of course, be carefully matched, but this is not difficult; and when the work is finished, the rug will be every bit as good as new - and ready for another hundred years! If there is much mending to be done it is well to put the rug in a frame, but for small patches this is not necessary; nor need the rug be backed entirely with burlap, otherwise proceeding as directed. The extra burlap is, of course, turned under and felled down.

HEXAGONAL CENTERPIECE IN IRISH CROCHET

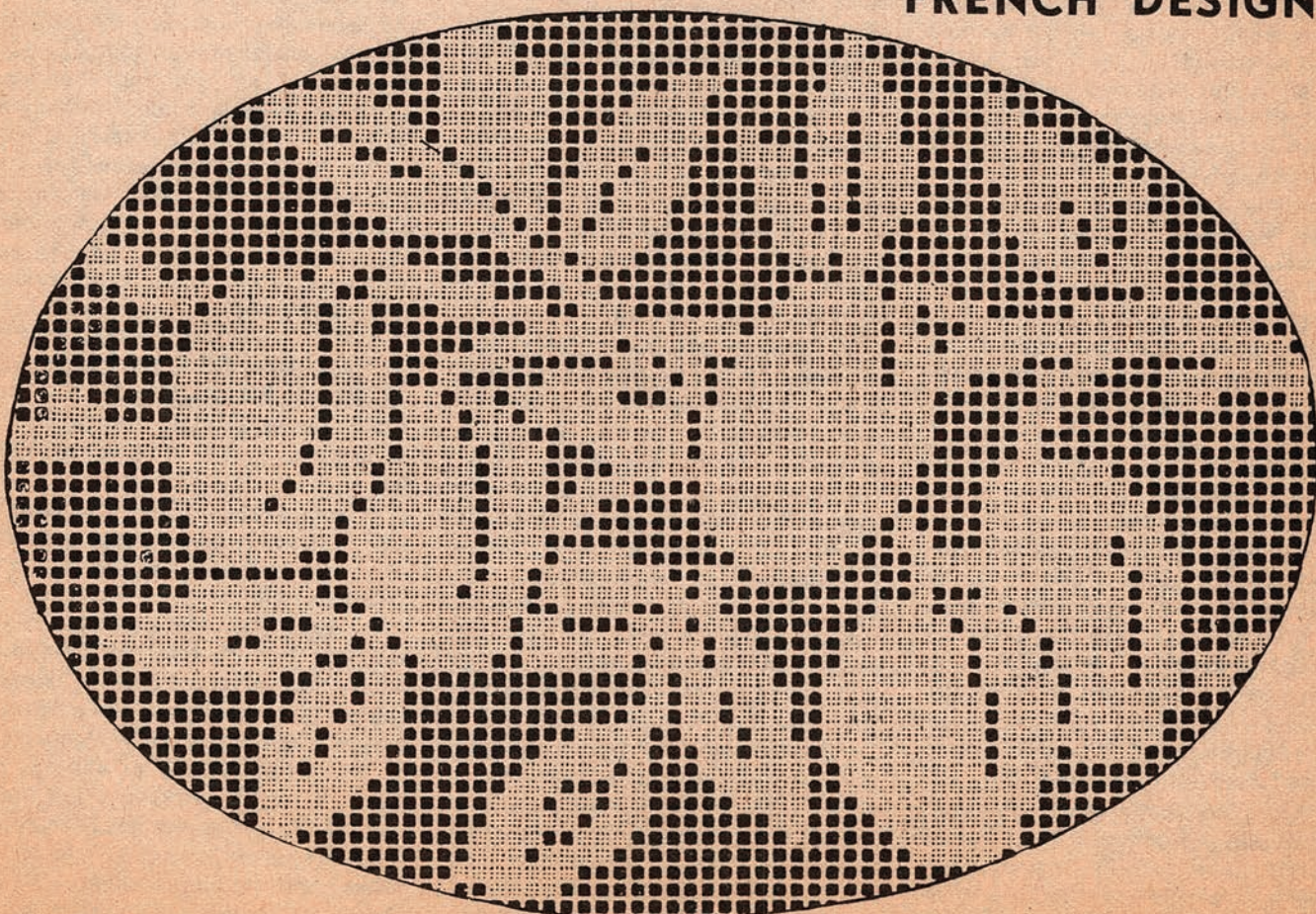
4. Same as 2d row, making p - ch all around; join and fasten off neatly.

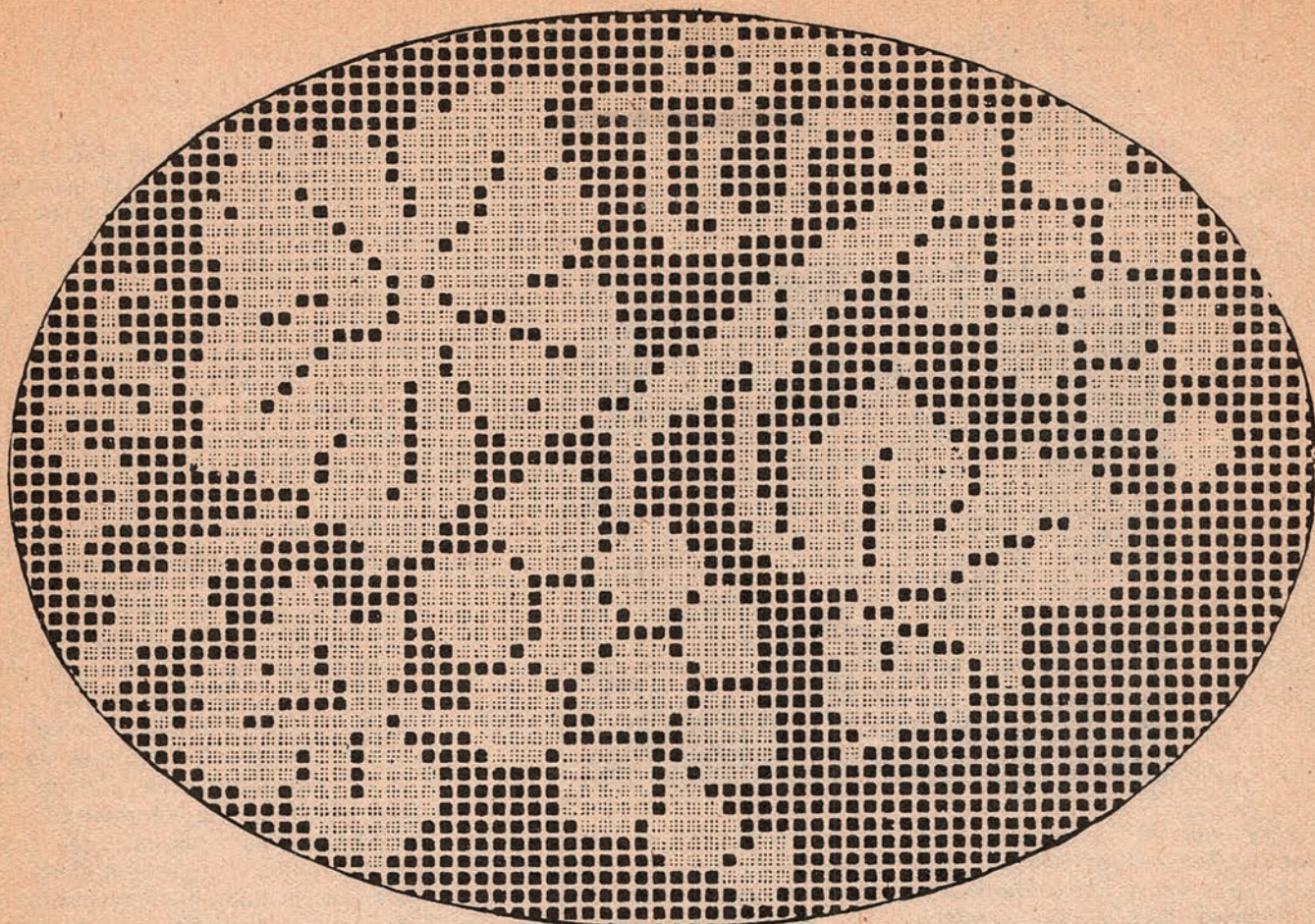
This completes one medallion which, if you wish to make a luncheon set, serves prettily for the smallest doily.

To join the medallions: When working the 4th row, (picot-chain, double in next picot-chain) 3 times, chain 7, fasten back in 4th stitch for a picot, chain 1, double in picot-chain of medallion you are joining to, chain 5, catch back in 4th stitch, chain 3, double in next picot-chain of medallion on which you are working, repeat until you have joined 6 picot-chains, then finish the medallion.

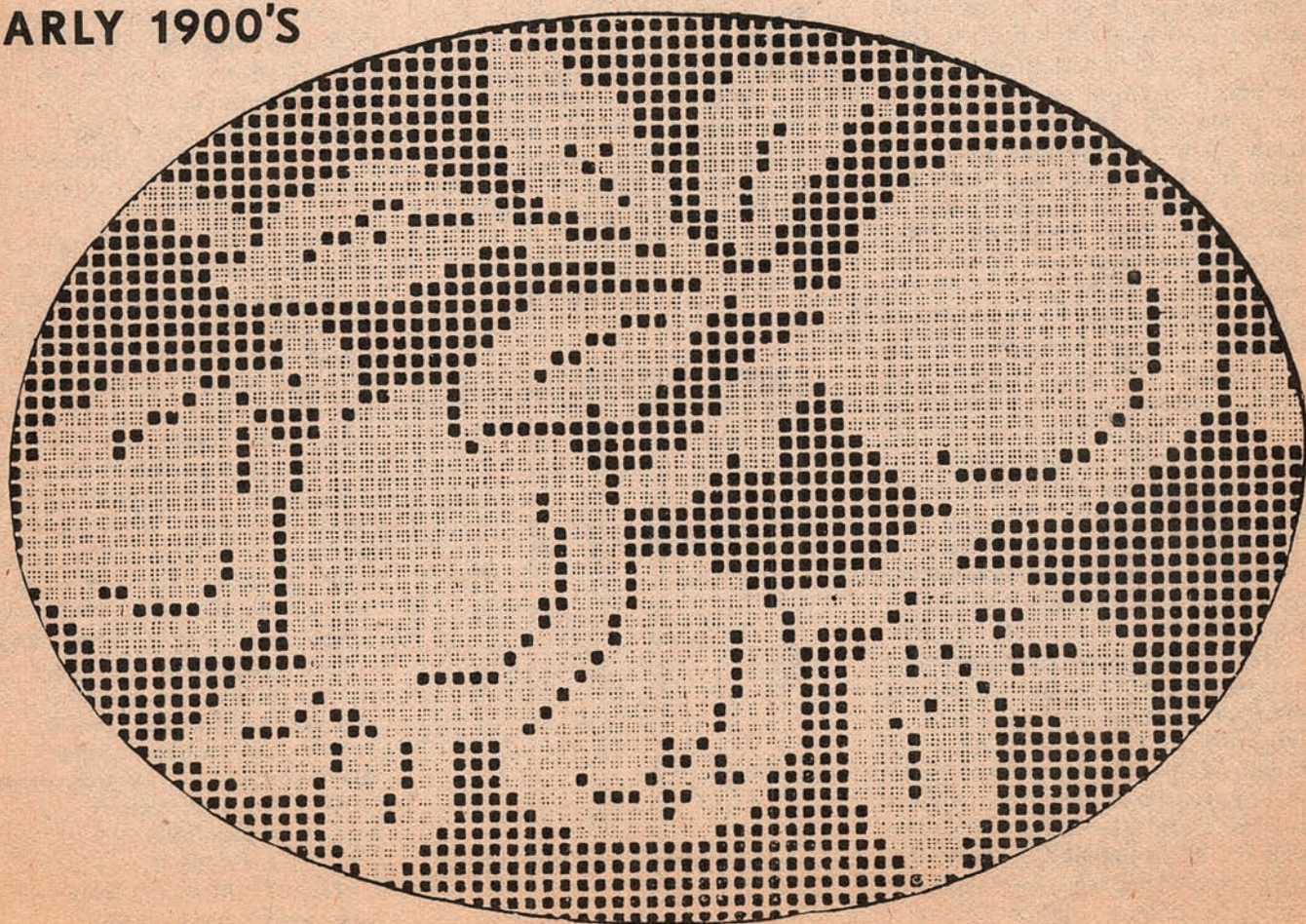


FRENCH DESIGNS





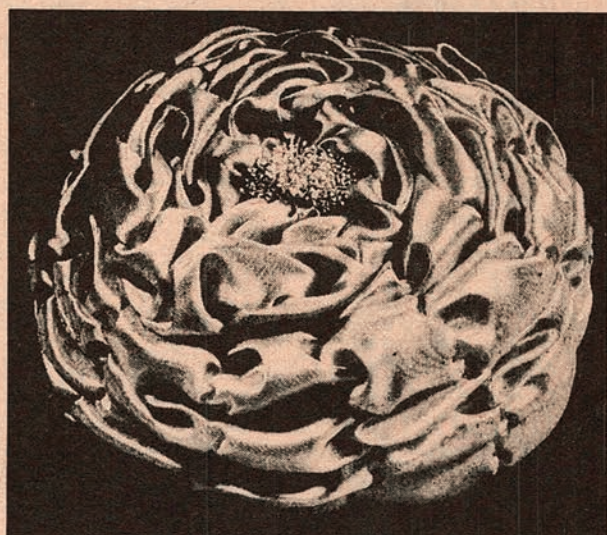
EARLY 1900'S



A Cabbage Rose Pillow-Bag

For Your Bedroom

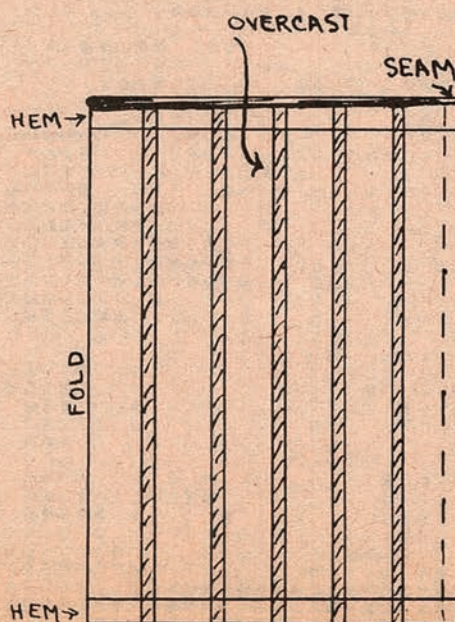
BY IRENE ROGERS



Every once in a while a novelty comes to the fore that is so lovely as well as so clever and so useful that it is just irresistible, and this cabbage rose pillow-bag is one of these novelties. It is, first of all, a commodious bag into which to tuck your well aired nightie or pajamas. But you don't hang the bag up, indeed, no! You draw up the cord at the back and presto! You have an adorable boudoir pillow, worthy of a place on any bed or couch. At night, when the empty rose becomes plain bag again, you may hang it wherever convenient, but not by day because it's too charming. Your rose may be any pastel color you wish, but we think the model was extremely lovely in soft, lustrous apricot rayon, which has just the right amount of body and just the right kind of softness.

The rose is ridiculously easy to make, too. You need three-quarters of a yard of thirty-nine inch rayon, which you must first seam together up the shorter sides. Next there are half-inch hems to make at each of the open ends, and then the tube of fabric must be divided into segments of a little more than three inches in width of which there will be twelve. Mark these three-inch intervals on the wrong side of the fabric, with pencil dots from hem to hem. Thread a doubled length of self-color

sewing-cotton into your needle, and, with the tube wrong side out, fold along the line of dots from hem to hem, and overcast with quarter-inch stitches, just as though you were going to run a tuck but decided to whip it instead. This whipping is better than running, for it is stronger, and does not show, and it draws the fabric in at even intervals to sort of shape the petals. Begin the whipping at the end of the bag which is to be



the center of the rose, and do not fasten it off, but secure it, leaving a generous end. Repeat along one row of dots after another till all are complete. One of the rows will be the seam itself.

Gather the open end that is to be the center of the rose, fold together and insert a bunch of artificial stamens, draw up the gathering thread and fasten securely with stitches into and around the stamens.

Now, one at a time, draw up the gathers of the twelve sections, till the bag measures sixteen inches from the top of the hem to the stamens. You can easily measure it with a tape measure if you will hold one end at the hem edge, and let it lie easily along the middle of one of the sections, pulling the bag down as far as it will readily go. Fasten the threads off at the hemmed edge of the hem. When this has been completed, adjust the gathers along the sections, pushing them down toward the center, so that there are almost no gathers the first six inches from the hem of the bag. The petals will fall naturally into shape and may easily be adjusted at any point. The doubled-thread whipping prevents their being easily displaced, too.

For the cord, unfold a skein of self-color stranded floss, and twist. Double and let the twists twist back upon themselves. Make two holes in the back of the hem, one at each side of the seam, using a stiletto or large needle. Run the cord through the hem and bring it out of the other hole. Knot and tie.

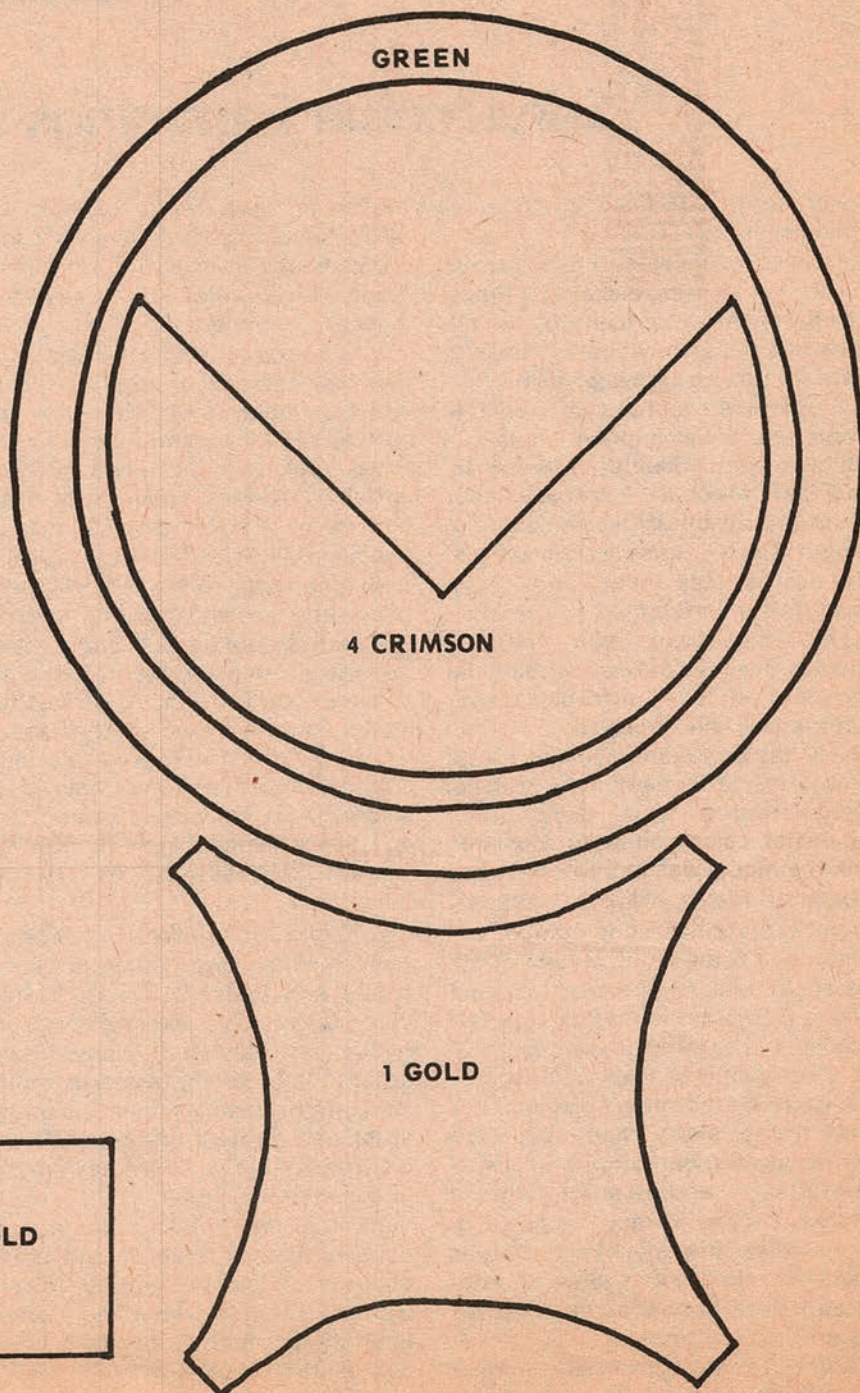
For hope chests and gift shops, nothing could be more acceptable, and summer birthdays are a fitting time to give roses. These show to advantage if stuffed with crushed tissue paper and nicely boxed. A wee pad of good sachet powder may be tacked over the ends of the stamens inside, if desired, and some such verse as this accompany it:

*"An old-time garden favorite
In new and wondrous guise
Has bloomed to give you pleasure
And furnish a surprise;
A bag for your pajamas,
A pillow for delight,
It closes tight in daytime
And opens wide at night!"*

DUTCH TULIP



Similar to the "Mississippi Oak-leaf". Use a 9-inch background block to applique design on. Any bright tulip colors can be used instead of the crimson given.





No. 1



No. 2

Serviceable Trimmings in Crochet

For No.1. - Make a chain of 64 stitches, turn.

1. Miss 3, 2 trebles, (chain 2, miss 2, 1 treble, forming a space) 3 times, 3 trebles in next 3 stitches, or 4 in all, (chain 7, miss 7, 7 doubles, chain 7, miss 7, 4 trebles) twice, turn.

2. Chain 5, -:- miss 2, treble in treble and 3 under chain, chain 5, 5 doubles over 7 doubles, missing 1st and last, chain 6, 3 trebles under chain and treble in treble, chain 2, repeat from -:-, 4 spaces, 3 trebles at end of row, turn.

3. Chain 3, 2 trebles, 5 spaces, -:- 3 more trebles under chain, chain 5, 3 doubles over 5 doubles, missing 1st and last, chain 5, 3 trebles under chain and treble in treble, -:- 1 knot stitch, fasten under 2 chain, 1 knot stitch, treble in last of 4 trebles, repeat from -:- to -:-, turn.

4. Chain 5, -:- miss 2, treble in treble and 3 under chain, chain 4, a double treble in 2d of 3 doubles, chain 4, 3 trebles under chain and treble in treble, -:- 1 knot stitch, fasten in last of 4 trebles, 2 knot stitches, fasten in 1st of next 4 trebles, 1 knot stitch, repeat from -:- to -:-, 6 spaces, 3 trebles, turn.

5. Chain 3, 2 trebles, 7 spaces, -:- 3 more trebles under chain, chain 2, 3 trebles under next chain and treble in treble, -:- 1 knot stitch, miss 2 trebles, fasten in next, 2 knot stitches, fasten in knot, 2 knot stitches fasten in 1st of 4 trebles, 1 knot stitch, miss 2, treble in treble, repeat from -:- to -:-, turn.

6. Chain 5, miss 2, 4 trebles in next 4 stitches, 1 knot stitch, miss 2,

fasten in next treble, (2 knot stitches, fasten in knot) twice, 2 knot stitches, fasten in 1st of 4 trebles, 1 knot stitch, miss 2, 4 trebles, 8 spaces, 3 trebles, turn.

7. Chain 3, 2 trebles, 7 spaces, 4 trebles, chain 2, miss 2, 4 trebles (last 3 under knot stitch). 1 knot stitch, fasten in knot, (2 knot stitches, fasten in knot) twice, 1 knot stitch, 3 trebles under knot stitch and treble in treble, chain 2, miss 2, 4 trebles, last 3 under chain, turn.

8. Chain 10, miss 7, 3 trebles in chain and treble in treble, -:- chain 4, a double treble under 2 chain, chain 4, miss 3 trebles, treble in treble and 3 under knot stitch, 1 knot stitch, fasten in knot, 2 knot stitches, fasten in knot, 1 knot stitch, 3 trebles under knot stitch and treble in treble, chain 4, double treble under 2 chain, chain 4, miss 3 trebles below, 1 treble in each of 3 stitches, 6 spaces, 3 trebles, turn.

9. Chain 3, 2 trebles, 5 spaces, 4 trebles, chain 5, a double in double treble and under chain each side, chain 5, miss 3 trebles of last row, treble in treble and 3 under knot stitch, 1 knot stitch, fasten in knot, 1 knot stitch, 3 trebles under next knot stitch and treble in treble, chain 5, 3 doubles, chain 5, 4 trebles, last 3 under chain, turn.

10. Like 8th to -:-; chain 6, 5 doubles over 3 doubles and under chain each side, chain 6, miss 3 trebles, treble in treble and 3 under knot stitch, chain 2, 3 trebles under next knot stitch and treble in treble, chain 6, 5 doubles, chain 6, 4 trebles,

4 spaces, 3 trebles, turn.

11. Chain 3, 2 trebles, 3 spaces -:- (4 trebles, chain 7, 7 doubles over 5 doubles and in chain each side, chain 7, miss 3, trebles) repeat from -:-, treble in treble and 3 under chain, turn.

Repeat from 2d row to length required.

Finish the scallops with shells of 4 trebles in loop of 5 chain, chain 5, fasten back in 1st stitch for a picot, 4 trebles under same 5 chain, fasten between next 2 rows; having made and fastened 4 shells, chain 3, fasten in the loop between scallops, chain 3, fasten between next two rows, and repeat.

This is a very attractive variation of the antique pattern, suitable for trimming skirts, aprons, pillow slips and similar articles; and it may be curved for a centerpiece-border by working doubles across the 3 trebles of the selvage every 3d row, or according to the curve desired, this depending to great extent on the size of the centerpiece.

No.2: Make a chain of 56 stitches, turn.

1. Miss 3, 3 trebles, chain 3, miss 5, 3 trebles, separated by 2 chain, in next, chain 3, miss 5, 4 trebles, (chain 5, miss 4, fasten in next) 6 times, chain 5, miss 4, shell of 3 trebles, 2 chain and 3 trebles in next, turn.

2. Chain 7, shell in shell, chain 5, miss 5 chain, 2 trebles, separated by 4 chain, under next loop, chain 5, miss next loop, shell in next, fasten in next, (chain 5, fasten in next)

twice, -- chain 5, miss 2 trebles, 2 trebles in next 2, chain 3, a double, 4 trebles and a double under each 3 chain of the open shell, chain 3, 4 trebles at end of row, turn.

3. Chain 3, 3 trebles, chain 3, open shell of 3 trebles, with 3 chain between in center (between 2d and 3d trebles) of 2d tiny scallop, chain 5, 2 trebles in 2 trebles and 2 under chain, -- (chain 5, fasten under next loop) twice, chain 5, shell in shell, chain 4, 7 trebles under 4 chain, chain 4, shell in shell, turn.

4. Chain 7, shell in shell, chain 5, a double in top of 1st treble, (chain 3, a double in top of next treble) 6 times, chain 5, shell in shell, (chain 5, fasten in next loop) 3 times, like 2d row from --.

5. Like 3d row to --; (chain 5, fasten in loop) 3 times, chain 5, shell in shell, chain 5, fasten under 3 chain, (chain 3, fasten in next 3 chain) 5 times, chain 5, shell in shell, turn.

6. Chain 7, shell in shell, chain 5, fasten under 3 chain, (chain 3, fasten under next 3 chain) 4 times, chain 5, shell in shell, (chain 5, fasten in loop) 4 times; like 2d from --.

7. Like 3d to --; (chain 5, fasten in loop) 4 times, chain 5, shell in shell, chain 5, fasten under 3 chain, (chain 3, fasten under next 3 chain) 3 times, chain 5, shell in shell, turn.

8. Chain 7, shell in shell, chain 5, fasten under 3 chain, (chain 3, fasten under 3 chain) twice, chain 5, shell in shell, (chain 5, fasten in loop) 5 times; like 2d from --.

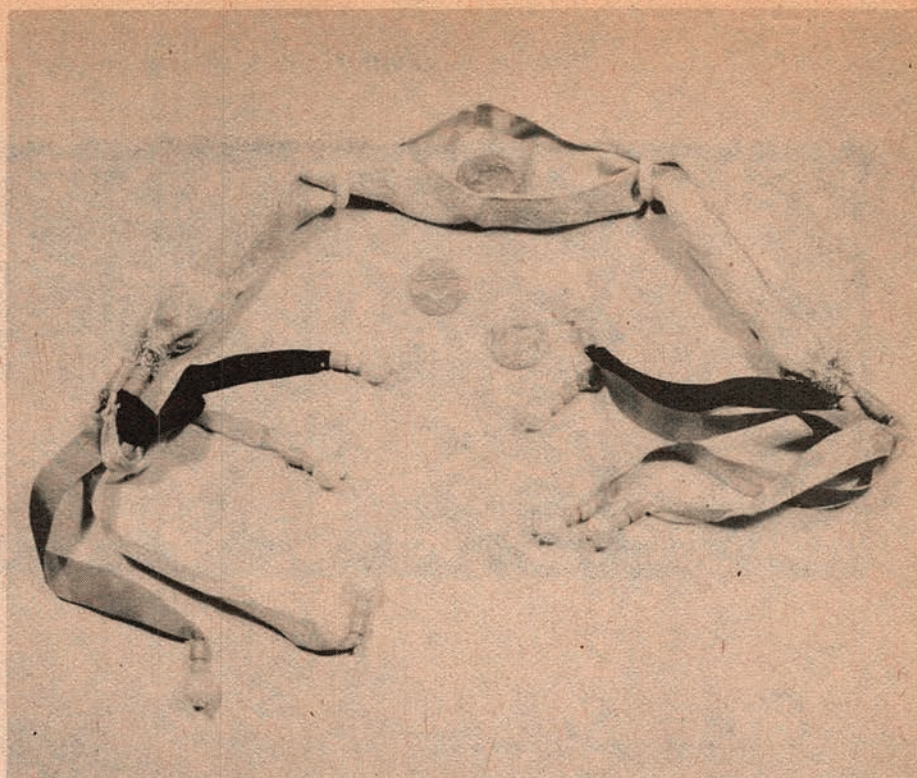
9. Like 3d to --; (chain 5, fasten in loop) 5 times, chain 5, shell in shell, chain 5, fasten under 3 chain, chain 3, fasten under 3 chain, chain 5, shell in shell, turn.

10. Chain 7, shell in shell, chain 5, fasten under 3 chain, chain 5, shell in shell, (chain 5, fasten in loop) 6 times; like 2d from --.

11. Like 3d to --; (chain 5, fasten in loop) 6 times, chain 5, shell in shell, a double in top of next shell, turn.

Repeat from 2d row to length required.

For the Edge: Under loop of 7 chain make 1 double, (4 trebles, 2 half-trebles) twice, 4 trebles, 1 double, slip to next 7 chain, and repeat; or, instead of working along with slip stitch, chain 2, fasten in shell, chain 2, a double under next 7 chain. There will be 5 of these triple scallops along the edge of each pineapple.



SHEPHERD'S PURSE

These purses were popular at around the turn of the century. They were worn tucked under, folded over a belt, and were meant to hold small change (in each end, secured by ivory rings).

Materials Required:

Brocade fabric $13\frac{1}{2} \times 3\frac{1}{2}$ "

Complementary lining fabric also $13\frac{1}{2} \times 3\frac{1}{2}$ "

Eight or more narrow ribbons in graduated lengths (5" to 7")

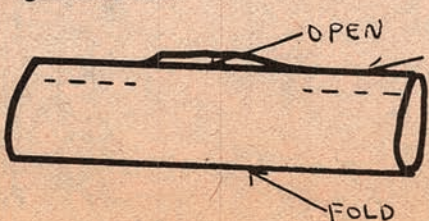
Assorted large-holed beads

2 medium sized marbles (originally button molds were used)

2 ivory plastic rings

Small piece of rick-rack (optional)

With right sides together, seam the two long sides of outer and lining rectangles. Turn right side out and topstitch close to the edges. Press. Fold in half lengthwise (right sides together) and stitch two edges together, $3\frac{1}{2}$ " in from each end. Turn right side out.



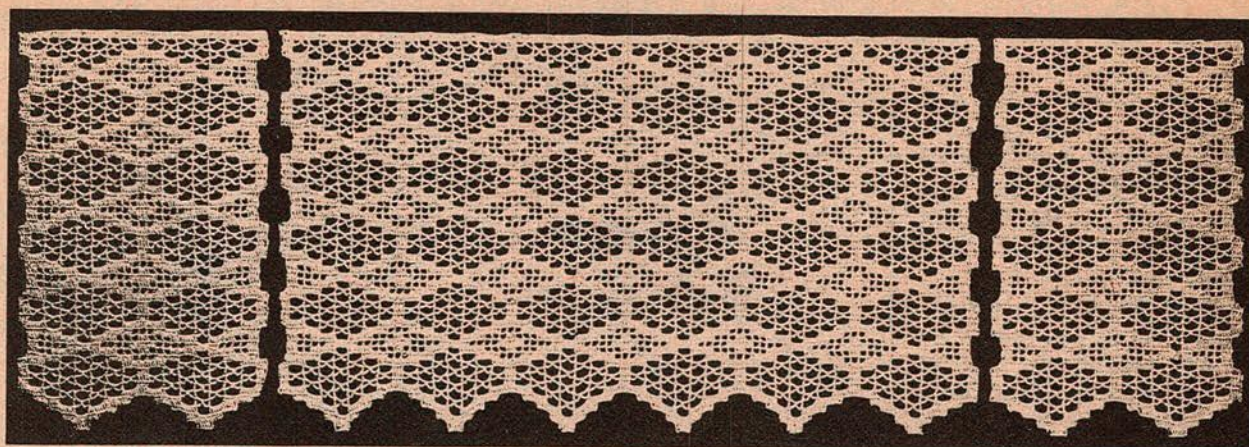
Thread assorted beads onto ribbons and secure ends. Cluster together four ribbons to form a tassel and fasten to one end of the cylinder, securing with a few stitches. Attach tassel to other end of cylinder in the same manner.



Gather each end of the cylinder and draw up tightly to close ends. For a finished look, wrap with rick-rack or thread. Slip two bone rings onto the cylinder toward the center. Then place a marble inside each end, tight against the gathering. A number of coins may be placed in each end, and the bone ring pushed back against them to hold them firmly in place.

This purse makes a novel and decorative way to carry a few coins. Any number of materials could be used, and a purse to match a casual outfit should go well with our easy, modern styles.

Mrs. Lena Marson, P.O. Box 548, Preston, Wash. 98050



Chair Set.....

Materials:

Royal Society Cordichet No. 10,
beige, 11 balls.

Use crochet hook No. 9

Space: (sp) Ch 2, sk 2, 1 dc in next st.

Lacet Mesh: (L.M.)

1st Row: -:- ch 3, sk 2 sts, sc in next st, ch 3, sk 2 sts, 1 dc in next st of previous row, ch 5, sk 4 sts 1 dc in next st, repeat from -:-.

2nd Row: -:- ch 5, sk 1 lm, 1 dc in next dc, ch 3, sk 2 sts of ch 5 in previous row, 1 sc in next st, ch 3, sk 2 ch, 1 dc in next dc, repeat from -:-.

Block: (bl) 1 dc in each of 4 sts of preceeding row, is 1 bl. For 2 or more bls, count 3 dc for each bl, adding 1 dc for last bl.

To decrease on Edge: Turn, sl st in each of 4 sts (1 bl), ch 3, 1 dc in next st, and follow diagram, working to within 4 dcs of other edge.

To increase on Edge: Turn, ch 5, 1 dc in the 4th ch from hook, 1 dc in next ch, 1 dc in last st of row below.

Chair Back

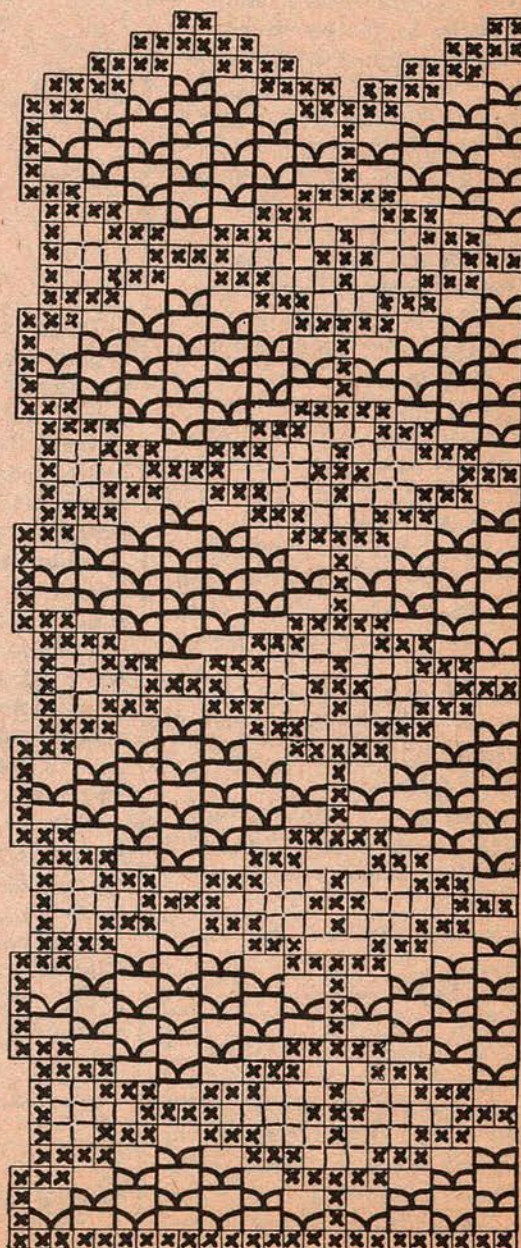
Foundation: Ch 254

Follow diagram making 6 lacet designs across, and 5½ down, working other side of edge to correspond to first side of edge.

Arm Piece

Foundation: Ch 89

Follow diagram, making 2 lacet designs across, and 5½ down. Work side edges as in Chair Back.



A Dainty Tatted Bonnet



Crochet cotton No.100 was used in making this little bonnet which, completed, has a face measure of about thirteen inches. One ball of thread will be sufficient; other materials required are one-fourth yard of soft silk, three-fourths yard of inch-wide ribbon for ties, three yards of narrow ribbon to match, for rosettes, and two rosebuds.

1. Begin at center of crown with a daisy or wheel, made as follows: A ring of (2 double knots, short picot) 7 times, 2 double knots, close. Surround this center ring with 8 rings, thus: (Six double knots, picot) 3 times, 6 double knots, close; join to 1st picot of center ring, make another ring as before, joining by 1st picot to side picot of preceding ring, and continue, joining to each picot of center in turn; join the 8th ring also to side picot of 1st ring, and to 1st picot of center; tie and cut thread, fastening off securely. All the daisies are made in precisely the same way, save for the long picots used in joining different portions; these vary in length as required to keep the work smooth and even, but one soon learns how to adjust them. Use the short picot unless directed otherwise.

2. A ring of 8 double knots, picot (about one-fourth inch), 8 double knots, join to middle picot of daisy-ring, 8 double knots, picot, 8 double knots, close; with 2d thread make a chain of 8 double knots, (picot, 8 double knots) 3 times; a ring, as before, joining by 1st picot to last picot of preceding ring, and by 2d picot to picot of daisy; continue, alternating rings and chains until

you have eight of each, joining last ring also to 1st, and last chain at base of 1st ring; fasten off. This completes a small medallion which can be used in many ways.

3. Make 8 daisies, as directed, joining each between 2 chains of preceding row, 1 ring by middle picot to 3d picot of 1st of these chains, and next ring to 1st picot of 2d chain; the ring at each side of the 2 has a picot one-fourth inch long, the next, on each side, three-eighths inch, and the remaining 2 are as usual; join 2d daisy to 1st by the long picots, and last flower to 1st in same way. This gives a larger and especially pretty medallion.

4. A ring of 8 double knots, picot, 8 double knots, join to the long picot between daisies, over both threads, 8 double knots, picot, 8 double knots, close; a chain of (5 double knots, picot) 5 times, 5 double knots; a tiny ring of 2 double knots, picot, 2 double knots, join to 1st picot of daisy, 2 double knots, picot, 2 double knots, close; a chain of 5 double knots, picot, 5 double knots; a tiny ring as before, joining to preceding by side picot, and by middle picot to picot of next ring of daisy; again a chain of (5 double knots, picot) 5 times, 5 double knots, and continue around, joining last chain at base of 1st ring; fasten off.

5. Same as 3d row, making 16 daisies in all, and joining 2 consecutive rings of each to 2d and 4th picots of each long chain of 4th row. This finishes the crown.

6. For the front: Make 5 medallions like that completed by the 3d row; having made the 1st, join the 2d

to this by 2 picots of each of 2 daisies at side of each medallion, continuing until you have the strip of 5 medallions, around which work as follows: A ring, as in the 4th row, joining over the long picot at center of end medallion; a chain of (5 double knots, picot) 3 times, 5 double knots; 2 tiny rings, as in 4th row, joining to 2 rings of next daisy, a long chain, as in 4th row, again the large ring between daisies, joining as before over the 2 threads of long picot, the long chain and 2 tiny rings; a chain of 3 picots, separated by 5 double knots; a large ring, joining between next 2 daisies; a chain like last made; 2 tiny rings (always with the chain between, as in 4th row); again the long chain; a tiny ring, joining to long picot between next 2 daisies; a chain of 5 double knots, picot, 5 double knots; a large ring, joining where the 2 side daisies of 1st and 2d medallions come together; a chain like last made; a tiny ring, joining to long picot between 2 daisies of next medallion; again the long chain, 2 tiny rings, and continue across front that as the 1st, and repeat along the other edge, joining last chain at base of 1st ring.

7. A double row of rings adds a very pretty and simple finish: Make a ring of 5 double knots, picot, 5 double knots, join to 1st picot of 1st chain of 6th row, 5 double knots, picot, 5 double knots, close; a chain of 5 double knots; a ring, like 1st, which comes on the outer edge; a chain; a ring, joining by side picot to preceding ring, and by middle picot to 3d picot of chain. As the work is the same throughout, each ring being joined to preceding, and the inner rings to the bonnet, it seems needless to continue directions in detail. Having made 4 rings on the outer edge, add an extra ring to widen, thus: A chain of 5 double knots; another outer ring, joining to preceding; a chain of 5 double knots; an inner ring; then make 2 more outer rings and again widen, after which continue as usual, the widening being done only at corners, making 8 extra rings in all on the outer edge. For the joining, after the 1st 2 inner rings - joined as directed - join a ring to each of next 2 picots, miss 1, join, miss 1, join to next 2, miss 1, join, miss 1, join to next 3,

Continued on page 57

THE SEAMY SIDE OF DRESSMAKING

Continued from page 31

allowed to hang and stretch for a day or two after cutting before the stitching is done. If two bias edges are joined, be sure the stitching is quite elastic to allow for further stretching.

When one edge of a seam is to be eased to another, the work can be more easily and smoothly done if a fine line of gathering stitches is run on either side of the seam line about one-fourth inch apart. After the stitching has been done, these temporary gathering threads may be removed. This is especially helpful when placing sleeves or attaching cuffs.

Of all seams the plain is most frequently used in dressmaking. This seam is simplest to construct, is flattest and least conspicuous, and because of the many methods of finishing, it is used on practically all types of garments and materials.

To make a plain seam, place the two pieces of material right sides together with seam lines matching, baste and then stitch exactly on the seam line. If the basting has been done slightly to one side of the seam line, it will be easier to clip and remove the basting threads.

When a flat finish is desired, the seam should be pressed open. If a garment is to be lined, edges may be left unfinished, otherwise they may

be pinked (notched), turned under and run by hand, overcast, or bound with ribbon seam binding. Bias binding may be used, but is more bulky. A selvedge is a good finish for a plain seam, but it should be clipped frequently to prevent drawing.

If the seam is curved, all outer edges of curves (See Fig. II-B) should be clipped to prevent drawing, and all inner edges (Fig. II-A) should have fullness notched out in order to lie flat.

If a flat finish is not necessary, the edges may be pressed and either bound or overcast together. The edges may be turned in toward each other (Fig. I) and either stitched or run by hand. This gives much the appearance of a French seam.

Since there is no absolute rule about finishing edges, one must use one's judgment, basing the final decision on location of seam, amount of strain, outer appearance desired, and type and grain of material.

When garments, such as wash dresses and undergarments, are to be laundered frequently a French seam is generally used unless a flat finish is desired, in which case a fell seam is used. French seams are also commonly used on silk dresses and sheer materials.

To make a French seam (Fig. III), baste the seam with wrong sides of the material together, seam lines matching. Stitch from one-eighth to one-quarter inch outside the seam

line according to the weight of the material. Trim the raw edges off within one-eighth inch of the stitching. Press the seam and turn exactly on the line of stitching. Baste a second seam, this time right sides together. The second basting and stitching should come far enough from the edge to entirely enclose the raw edges of the first seam. No raw edges should be visible on either side of a French seam.

A fell seam is used where a flat finish is desired, as in men's shirts. It may be finished on either the right or the wrong side of the garment. When it is finished on the right side, it is usually stitched in the final step, but if it is finished on the wrong side, it is hemmed by hand.

If the seam is to be finished on the right side, baste the pieces with the wrong sides together, or vice versa if the seam is to finish on the wrong side. The first stitching is done exactly on the seam line in either case. The seam is opened and pressed flat, with the two edges together. One edge is then trimmed, turned in and over the other, which has been trimmed away close to the stitching (Fig. IV). The seam should never be more than one-fourth inch wide when finished. The turned edge is basted flat and stitched or hemmed close to the edge, according to the side it is finished on. Be careful to see that the seam is absolutely flat and smooth on both sides.

One of our readers requested instructions for making a "shrug" (also called hug-me-tight or shoulderette). I copied the following directions from one of Mother's old books and send it along with a wish for happy knitting.

"SHOULDERETTE FOR WOMEN"

Size: Adjustable

Materials:

Spinnerin "Softa" or "Spindrift", 8 each 1 ounce balls

1 pair No.2 needles

1 pair No.5 needles

Gauge:

7 sts - 1 inch

10 rows - 1 inch

Important: Accurate gauge is absolutely essential.

Pattern: Wristband: Ribbing of K 1, P 1.

Body: Cross Pattern as described below.

Cuff: Using No.2 needles, cast on 56 sts and work tightly in ribbing for 4 inches.

On next row, inc 1 st in each st (112 sts).

Body: Change to No.5 needles and purl back. On next row, inc 20 sts at even intervals (132 sts). Cast on 8 sts at beginning of next row and purl across row. Cast on 8 sts at beg of next row and work in pattern as follows: **Row 1:** (right side) P 8 (underlap), K 8 (border), -- K the 4th st on left-hand needle but do not slip off needle, K the first st and slip off needle, K 2nd st and slip off needle, then K 3rd st and slip off needle, slipping 4th st off at same time; repeat from -- to within last 16 sts, K 8, P 8. Work 5 rows in

stockinette st, working the first and last 8 sts in reverse stockinette st and the next 8 sts at each end in stockinette st for border.

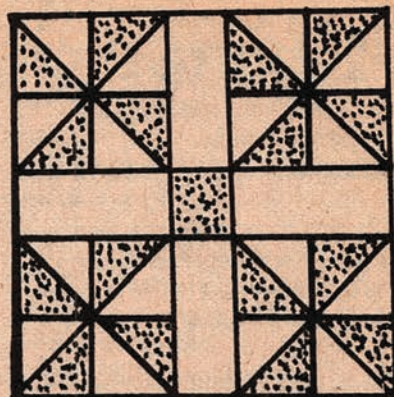
Repeat these 6 rows until work measures 46 inches above ribbing or shoulderette fits across back and along arms from one wrist to within 4 inches of other wrist.

Bind off 8 sts at beg of each of the next 2 rows, then dec 20 sts across next row at even intervals. Purl back, change to No.2 needles and K 2 tog across row (56 sts). Work tightly in ribbing to correspond with the cuff. Bind off, knitting the K sts and purling the P sts.

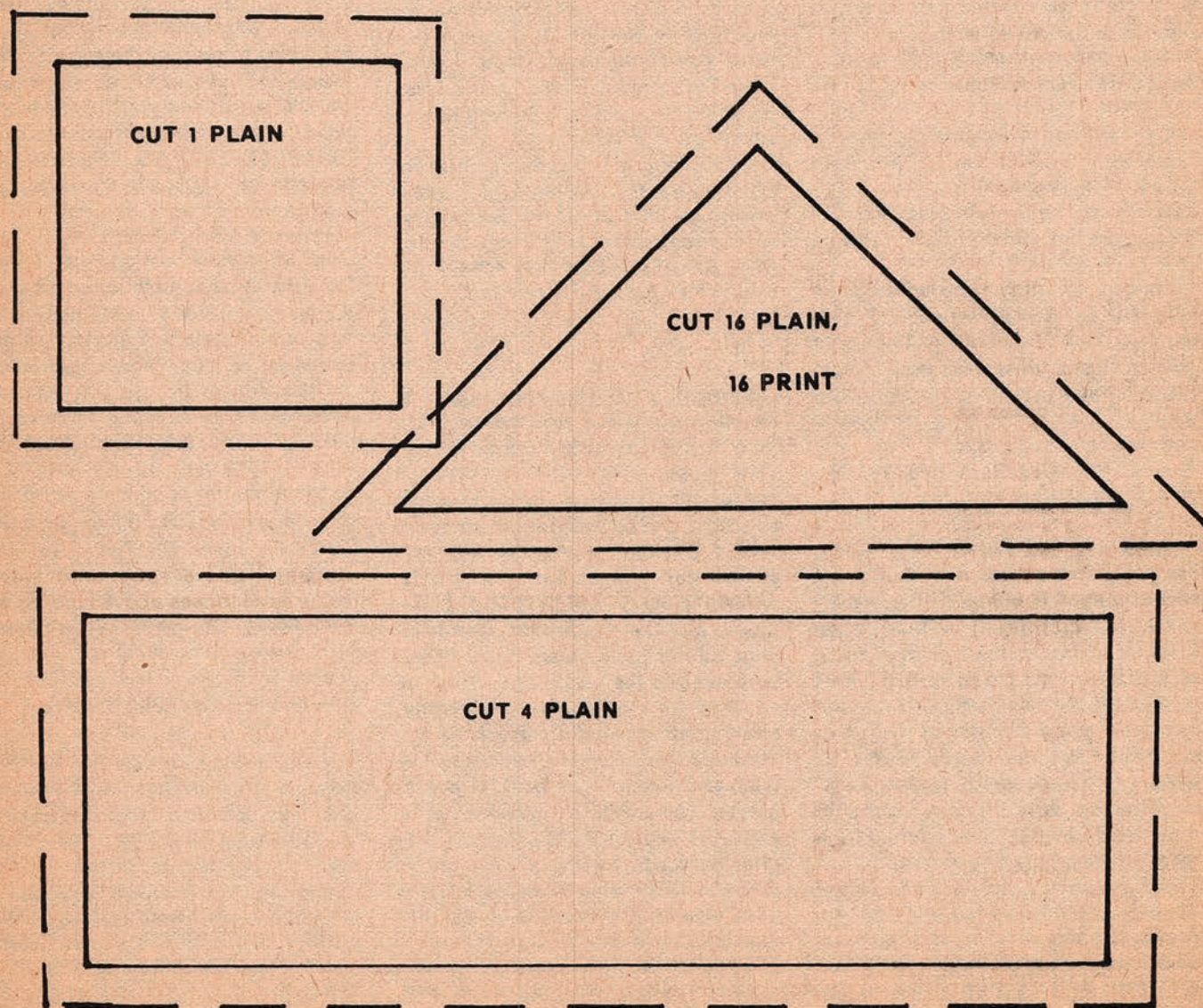
Finishing: Fold back underlap and sew neatly. Seam cuffs neatly and join for about 5 inches above ribbing.

Mrs. F. P. Strebig, P.O. Box 6344, St. Pete Beach, Florida 33736

Same as "Grandma's Favorite" of New York and "Flywheel" in Michigan. This block finished will measure 18 inches if seams are allowed as shown. Twenty blocks will be enough for a quilt with a 4" border. Each block is made up of four small blocks and four bands with a small square in the center. Use a pretty print with a plain.



HONEY'S CHOICE



? " ? " ? " ? " Query & Quote "

My mother-in-law and I are both interested in purchasing a weaving loom. I would appreciate whatever information anyone can give me.
Mrs. Roy Holmes, 6615 Old Reid Rd., Charlotte, N.C. 28210

I would like to know if any ladies take orders for the following crocheted edgings: edgings made with rick-rack, Double Spider edging, Fancy Point lace, Fan lace edging, Tulip lace.

And does someone make cloth flowers for sale? I hope someone makes these and will get in touch with me. I would also like to join a hankie or tea towel robin.

Julia Morgan, 116½ E. Water St., Greenville, Ohio 45331

Can anyone help me to find a tablecloth pattern of "The Last Supper" in crochet?

Mrs. Viola Conroy, 2632 Marion Ave., Apt. 2B, Bronx, N.Y. 10458

This is my first time writing, so hope I'll get some response. I'm in need of old crocheting books of doilies, bedspreads, and tablecloths. I don't have anything to trade but will pay 25c for 10c and 15c books, and 50c for 25c books.

Ann A. Pridgen, Rt. 1 B68, 701 No. Hwy., Whiteville, N.C.

As a charter subscriber, I am astonished that no one has ever recommended - unless I missed it - to all those clamoring for instruction in lace making and every other form of needlework imaginable, that pocket Bible of serious needlewomen in every country of the world but this for the past 80-odd years, the DMC Encyclopedia Of Needlework, by Therese de Dillmont, probably most easily available to women here through the Merribee chain.

For my part, I am trying to locate the patterns for two tea aprons, crocheted in shell stitches, that appeared on one page of an American Coats & Clark's Gifts & Bazaar Items 25c instruction booklet, published in the late 50's or early 60's. I'd be delighted to buy the booklet, if any reader

has it, or pay for a Xerox copy of the page in question.

Iris Brooks, 5450 Russell Avenue, Los Angeles, Ca. 90027

I'm looking for crochet patterns for bridal gowns. I would like to crochet my own, but it isn't easy to find patterns. I'm looking for an old-fashioned and feminine look in crocheted cotton. Any information would help.

Diane Nason, 8 Pine Knoll Drive, Beverly, Mass.

I would like to get a list of all the old-time materials and yarns and what you could use instead. I don't have the faintest idea what "Lawn" is, or "Germantown" or even how to substitute for it.

I just bought a couple of different sized looms for hairpin lace. I don't see much of it in all my old needlework magazines. Is it hard to find?
Mrs. Krughoff, Box 140, Amaranth, Manitoba, Canada R0H 060

According to the Dictionary of Needlework, first printed in 1882, "the name Lawn designates a delicate linen, originally of French manufacture, which was first introduced into England in the reign of Queen Elizabeth, when it was employed for the making of shirts, handkerchiefs, ruffles, and ruffs. Lawn closely resembles cambric, only thinner and finer. The thread employed in the weaving is made so as to be as cylindrical as possible, and is not pressed as much as the cotton-thread used for calicoes. The Irish and French are best. It is employed for certain portions of a bishop's canonicals; hence the allusion made by Pope: 'A saint in crepe is twice a saint in lawn.' It is used also for shirt fronts. There are various cloths called Lawns, which are really muslins made of cotton, such as French Lawn, above named, and Victoria Lawn, which is a thick make of book muslin, in black and white, used for dress linings."

I am looking for directions or patterns for some of the Christmas crafts from the late 1800's and early 1900's. Though I have never seen any, I hope one of the readers has and can help me.

Also, I am looking for a pattern for an afghan of the American flag with all 50 stars knitted in, for which I will pay.

Lois Borderocco Hollsbaugh, 418 Rock St., Ridgway, Penn. 15853

Olde Time Needlework is a wonderful discovery for me. I've been trying to collect old patterns for years, as I think these are by far more beautiful than many modern patterns. I have the disadvantage of being quite young, so I do not have a great store of traditional patterns, although I was given some by my grandmother. The designs published in this magazine are quite an inspiration to me, as they are to Mrs. Ray Vierheller of Ohio, who makes shawls out of edging and doily patterns. I use such patterns to make items of clothing, inserts and edgings for blouses and dresses, and all manner of accessories.

I would like to help Mrs. Alice Negron of New York in her search for Bobbin Lace instructions if I can. A good beginner's manual and history of bobbin lace making was published in 1973 by Crown Publishers. It includes basic instructions and patterns, and is very nicely and clearly illustrated with photographs and diagrams. There are also suggestions for modern adaptations of this art. The book is called "Bobbin Lace Formed By The Twisting Of Cords", by Kaethe and Jules Kliot, and is put out by Crown Publishers, 419 Park Avenue South, New York, N.Y. 10016
Lesley Orlin, 721 S. Forest, Apt. 501, Ann Arbor, Michigan 48104

Very small sizes of knitting needles, both straight and circular, can be obtained from **Elizabeth Zimmerman, Babcock, Wi. 54413**. Send 50c for her price list.

Tape for Battenberg Lace can be obtained from **Alicia Negron, 306 E. 105th St. No.3, New York, N.Y. 10029**

Ethel Eaton, 5412 NE 24th Ave., Portland, Or. 97211 has books and patterns for Battenberg Lace.

Lynda Ford Voris, Box 995, Costa Mesa, Ca. 92627

On page 55 of the Dec.-Jan. issue is a pattern. My mother had a sample of this in carpet warp, which is what one used in the 20's and before, for a bedspread. I have a lot of old books from before I was ever old enough to do hand work.

Years ago, steel needles came 5 to a set in a long wooden container. I have several sets of very fine needles. The last ones I bought were No. 11 (mitten size needles), 5 to a set in a paper. I bought the needles in the late forties in northern Michigan. On the paper it says: Diamond Brand, Peerless Novelty Co., Grand Haven, Mich. No. 11, set of 5, Nickel Plated Steel Knitting Needles. One could try writing there, but 7 or 10 inch 0 or 00 or 1 are near sizes, dbl. point.

Mrs. W. Kracker, 1751 So. Lakeshore Rd., R 3, Box 80, Harbor Beach, Mich. 48441

I have found a picture of a quilt pattern called "Evening Star". It is made up of only three different sized pieces. Each block has a star in the middle and when four blocks are put together another star is formed. There are 16 small pieces of print material bordering each star. The other pieces are all plain. I am sure the pattern is very old as it is from a scrapbook my grandmother had made. There is a pattern number for it which is 6013, but it might be so old that it can't be found by that number. I would like to get the pattern for this quilt.

Miss Randy Hovland, RR 3, Box 99-B, Fosston, Minn. 56542

We'll turn this request over to our many readers who collect quilt patterns. Surely one of them will be able to unearth this old pattern.

This is a query for the pattern of the large Five-Leaved Doily in filet by Mary Card, appearing in Needlecraft, November 1927. I have the smaller doily to match and would appreciate hearing from someone who might have this larger design. **E.E. Ford, P.O. Box 20, Townsend, Delaware 19734**

A few issues back, someone asked how to do cutwork or openwork embroidery. My mother and grandmother did very beautiful work, and they taught me to do it in such a way that it is neater and does not run the

risk of cutting stitches as in some methods.

First, I take 3 strands of six-strand floss in white. I moisten the end of my thread so it won't pull out. I then take a couple of tiny back stitches where the embroidery will cover it. (No knot.) Next, I take tiny running stitches all around the part of the design which is to be cut out. Then, with my buttonhole scissors, I cut for a little way on the cutting line. I start my thread for embroidery in the no-knot way, covering the running stitch with buttonhole stitches. When the cut part has been covered, I cut a little more, and so forth until it is all done. When I have to start another thread, I make my no-knot start and go up and connect to the top where I left off. When done, you can't see any connecting places. Work done in this way will never ravel out or pull away no matter how it is washed and dried, whether outside in the wind or in the dryer.

I have a scarf done in old rose flowers with green leaves. I also have a 3 piece vanity set I did in white. Back in the 1950's, I won first prize on the vanity set and second prize on the scarf at our county fair. I've used them ever since and they are still as nice as when I made them. When I iron them I iron from the back side. This makes the cutwork stand up more.

The important thing to remember in using this method is to be sure that the needle goes in in back of the little running stitch which outlines the openwork, covering this thread with the embroidery.

When I darn a hole in a sock or anything, I always make a no-knot start, then outline the hole first before I begin weaving back and forth. It makes a neat job and no knots to hurt the foot.

Mrs. John Melville, 806 Bradish St., Adrian, Mich. 49221

I would like to ask the readers two questions. First, I have a great idea for some stamped embroidery pieces, but do not know how to go about finding a company to do the stamping for me. Is there someplace on the West Coast where I could go for this service? Since I would be producing them by the hundreds (hopefully thousands), it would be awfully time-consuming to do them myself unless you know of an easy

way to do it. Could someone please help me?

Next, I would like to buy a good used hemstitching machine. Maybe one of the readers has one I could buy at a reasonable price. If so, please send description and price information first.

I love to do all kinds of needlework. I make my own frames for my needlepoint and samplers, and I am now trying to get some twin size patchwork quilts made up for some of our local girls who have been placed in foster homes. I want to give them as Christmas gifts, so I'll be really busy this year. I have quite a bit of time on my hands and want to do something for the girls who are not as fortunate as my own. If anyone has any extra quilt patches they're not going to use and would like to donate them, it would sure be appreciated. I have the time to make the quilts, but not the finances to buy all the material.

Mrs. Angel Angell, 859 N.E. 7th Street, Grants Pass, Oregon 97526

Will the readers of Olde Time Needlework help me? I am collecting old poems, quotes and sayings to make scrapbooks for nursing homes and for young men who are studying for the ministry. I never realized that the elderly liked scrapbooks so well until recently. If you have anything to donate, I will be happy if you mail it to me. Thank you.

Sara Rutledge Brown, Rt. 1, Box 41-D, Kershaw, S.C. 29067

Now we know what to do with those inspirational clippings we just couldn't bring ourselves to throw out, Eh, girls?

We are always happy to receive patterns from generous readers. Unfortunately we cannot use Xerox or newsprint copies as the illustrations do not reproduce well. Generally we do not like to use handwritten or typed instructions because there is always a chance of error which readers find most frustrating. We can use patterns taken from needlework or crochet books if they are in good condition and include an illustration, but please do not send us any patterns which you would like to have returned because we simply do not have the staff to do this.

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SHUTTLEBUTT Continued

Tie and cut. J where chains join, --: ch 3 d, j in p, ch 3 d, j where next chs join, repeat from --: 4 more times, tie and cut. With green thread tie below buds and make secure with Elmer's glue. Make 13 to 15 flowers, tying quite close to flower above. Use glue with each flower. It is not necessary to glue these.

Leaves: With dark green on shuttle and ball, ch 7 d, sp 7 d, sp. Repeat 13 to 17 times, rw, ch back 7 d, j in sp, 7 d, j in sp, etc. to end, rw, ch back 7 d, j in joining, 7 d, j in joining, repeat to next to end and again, ch back "7 d, j in joining" etc. to end, making 4 or 5 rows of chs. Make 4 or 5 leaves. Starch with sugar starch. To lengthen, attach to wire stems.

SUGAR STARCH

1 cup sugar
½ cup water

Boil until it spins a thread. Dampen item. Immerse in starch. Squeeze slightly. Mold and leave until dry.

D - double stitch
Ch - chain
P - picot
Sp - small picot
R - ring
Cl r - close ring
J - join
Rw - reverse work.



Fern Pounds, of Elmwood, Okla., displays some of her tatted items. All of the articles pictured were first prize winners. Fern learned to tat when she was 12 years old.



Olde Time Needlework

DAINTY TATTED BONNET FOR THE BABY

Continued from page 51

miss 1, join to 2, miss 1, join to next 4, which brings you to the little square opening between medallions; -:- make 2 free rings, that is, not joining them to the work, missing 8 picots surrounding the opening, join to next 4, miss 1, join to 2, miss 1, join to 4, repeat from -:- across front and work around 5th medallion like 1st, continuing in same way across the back or opposite edge; join and fasten off.

8. The front and crown are now to be put together; make a large ring, joining to long picot of crown, as in 4th row, chain of 8 double knots, join to 3d picot of front, counting back from the 7th extra ring, 8 double knots; a tiny ring, join to picot of daisy; chain of 5 double knots, miss 1 picot of front, join to next, 5 double knots, a tiny ring, join to next picot of daisy; again the chain of 8 double knots, join to next picot of front, 8 double knots; continue around the crown, the two daisies at back of neck not being joined to the front piece. Join last chain at base of 1st ring, tie and cut threads to fasten off, as usual. For joining to front start as directed, then -:- miss 1 picot, join to next 3, repeat.

The double row of rings which finishes the back of crown is made exactly like the edge of front piece, 8 rings on the inner edge, 1st and last not joined to the crown, and 9 rings on outer edge; the 2 rings at beginning and end are joined by side picots to 2 rings of front, next the extra rings of corners.

The little bonnet is now ready for the lining. Before joining front to crown cut a pattern of both, allowing for the joining row on the crown, also for the seam, as the lining is double; sew the length of space at bottom of crown, turn and press, gathering the top slightly. Cut the front with the fold at the edge, sew the ends, then turn and press; join front to crown by sewing the two edges together and blindstitching the front to the crown on the outside. Tack the lace in place, allowing the finishing row to extend beyond the lining, sew the ties to the lining, and the dainty rosettes to the outside; these are easily made, each loop of narrow ribbon having a simple knot tied in it which adds much to the effect. At center is a tiny silk rosebud in a deeper shade of pink.



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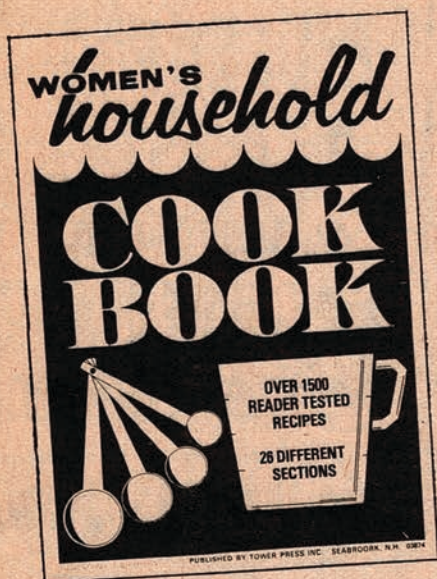
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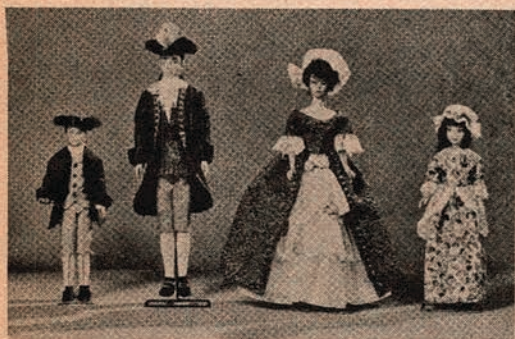
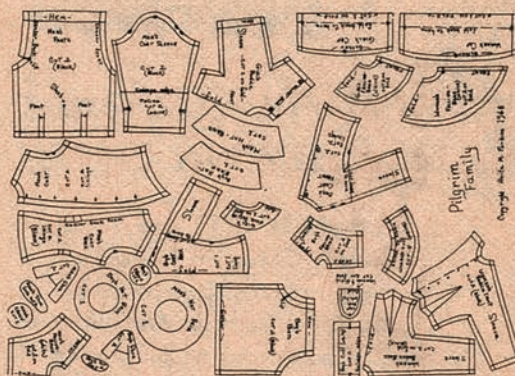
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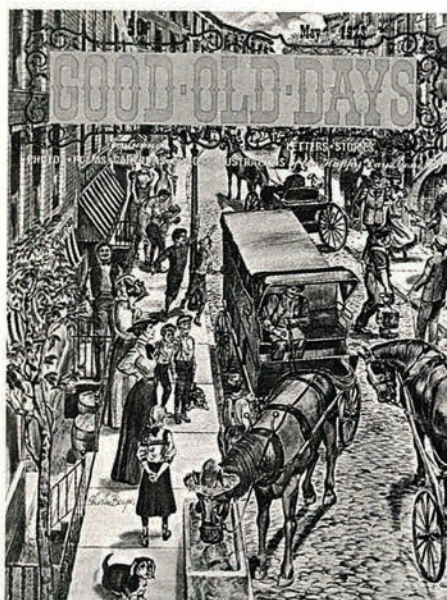
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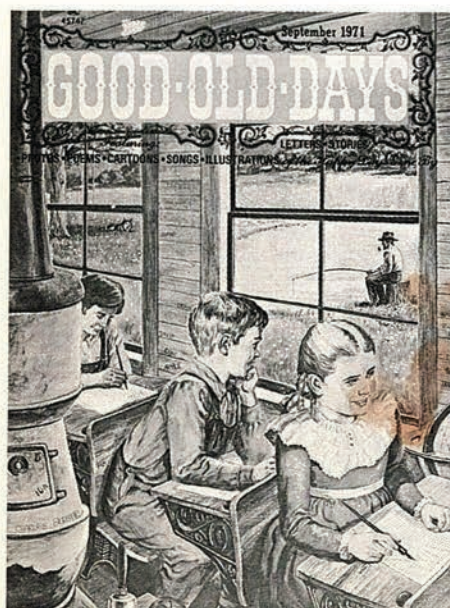
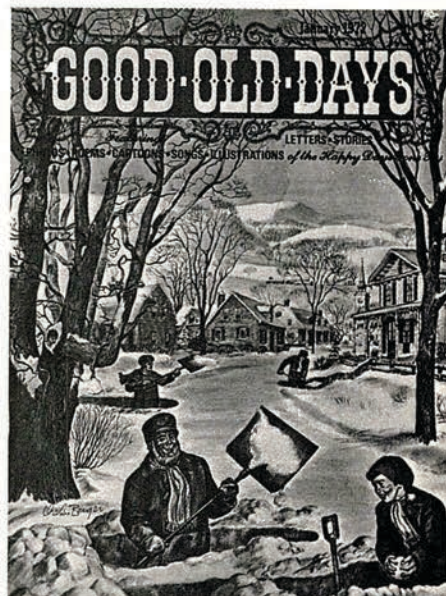
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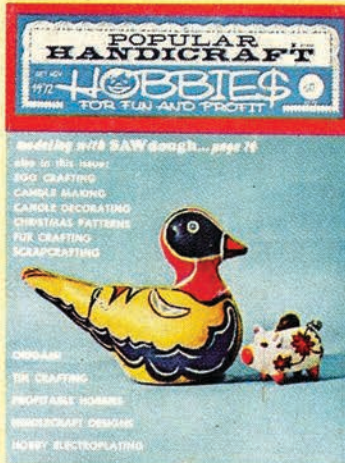
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